

HALL-MARKS  
ON  
GOLD AND SILVER PLATE



ARMS OF THE GOLDSMITHS' COMPANY.

W. CHAFFERS  
AND  
C.A. MARKHAM.











HALL  
MARKS  
ON  
GOLD  
AND  
SILVER  
PLATE

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SILVER PILGRIM BOTTLE.

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HALL MARKS  
ON  
GOLD & SILVER PLATE

ILLUSTRATED WITH REVISED TABLES OF  
ANNUAL DATE LETTERS

## EMPLOYED IN

## The Assay Offices of England, Scotland and Ireland.

BY

WILLIAM CHAFFERS,

AUTHOR OF "MARKS AND MONOGRAMS ON EUROPEAN AND ORIENTAL POTTERY AND PORCELAIN,"  
"THE KERAMIC GALLERY," "HISTORY OF ENGLISH GOLDSMITHS (GILDA AURIFABRORUM)."

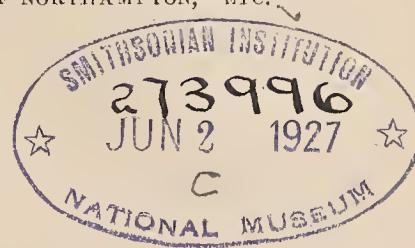
## Tenth Edition

Extended and Enlarged, and with the Addition of New Date Letters and Marks, and a Bibliography. Also incorporating Makers' Marks from the "Gilda Aurifabrorum."

EDITED BY MAJOR

C. A. MARKHAM, F.S.A

AUTHOR OF "THE CHURCH PLATE OF THE COUNTY OF NORTHAMPTON," ETC.



LONDON:  
REEVES AND TURNER

83 CHARTING CROSS ROAD, W.C.

MCMXXI]

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DEDICATED TO  
The Goldsmiths' Company of London,  
WITH THE EXPRESS PERMISSION OF THE  
WARDENS AND COURT OF ASSISTANTS.



439.21 C 433 M 47

"Opus quale sit, ignis probabit."—1 Cor. iii, 13.

(Motto of the Goldsmiths' Company of Rouen.)

## THE GOLDSMITHS' COMPANY.

THE following account of the Goldsmiths' Company is from a plate of their arms in the clerk's office:

"To the Master Warden & Wardens with the rest of the Worthy Members of the R<sup>t</sup> Worship<sup>ll</sup> Company of Goldsmiths.

"T. B. Wisheth Event of all Felicity & humbly dedicates this Plate.

"The R<sup>t</sup> Worship<sup>ll</sup> Company of Goldsmiths London, bear for their Ensigne Armoriall: Quarterly, Gules and Azure; In the 1<sup>st</sup> and 4<sup>th</sup> a Leopards head Or. In y<sup>e</sup> 2<sup>d</sup> & 3<sup>d</sup> a Cup covered between 2 Buckles of the last: On a Helmet a Wreath of their Colours, a denty\* Lady her Arms extended proper, in y<sup>e</sup> Dexter hand a Pair of Scales, & in y<sup>e</sup> Sinister an Ingot as y<sup>e</sup> 3<sup>d</sup>. Supported by 2 Unicorns Gold Underneath on an Escrole for their Motto JUSTITA VIRTUTUM REGINA.

Patron, St. Dunstan.

"It is to y<sup>e</sup> very great Honour of this Company, that severall Persons of Eminent worth in Antient & Modern times, have been inrolled among them (particularly) in y<sup>e</sup> Reigne of Hen: y<sup>e</sup> first Leofstane Goldsmith, was Provost of this City. That Henry Fitz Alwin Fitz Leofstane Goldsmith was Maior of London: 1<sup>st</sup> of Rich: 1<sup>st</sup> 1189. That Gregory Rokesby Goldsmith continued Maior 7 year together. That W<sup>m</sup> Farringdon Goldsmith was Sheriff 9<sup>th</sup> of Edw: 1<sup>st</sup> 1280. & his son Nicholas after him 4 times L<sup>d</sup> Major in y<sup>e</sup> Reigne of Edw<sup>d</sup> 2 1308. Besides King Prince Earle Lord and L<sup>d</sup>

\* Dainty, an old word for *fine* or *elegant*, here used for an elegantly dressed lady.

Maiors. They were Incorporated 16<sup>th</sup> of Rich: 2<sup>d</sup> 1392. W<sup>m</sup> Stonden L<sup>d</sup> Maior. Gilbert Mafield, Tho: Newington Sheriffs.

“Their Mansion Hall Scituate Foster Lane London.

“*London Printed for T. Bower Painter and are to be Sold at his Shop at the Kings head in Budge Row.*”

Their crest and supporters were granted in 1591.

### *Preface to the Tenth Edition.*

THE present edition of this work has been thoroughly revised, and extended by the inclusion of portions of the “Gilda Aurifabrorum,” and the addition of tables of maker’s marks. The “History of L’Orfèvrerie” has however been omitted from this edition, as not being pertinent to a book on hall marks on English plate.

Some new marks have been added to this edition, and of these, some forty, comprising the leopards’ heads, lions passant, sovereigns’ heads and local assay office marks, have been drawn by Major T. Shepard, of the Heralds’ Office, Dublin Castle; and the remainder of the new marks by the editor. The whole of these have been taken from various pieces of silver, with the exception of the present date letters, which have been furnished by the assay masters, and the foreign marks, which have been taken, by permission, from “The London Gazette.”

Especial care has been taken with reference to the shape of the shield or other form enclosing the various marks and letters; and it is believed that these marks are accurate and reliable. It is hoped that this work will be useful to all those who require in a convenient form, information respecting the marks on gold and silver for the purpose of readily fixing the date and office of assay of any piece of plate.

Many of the letters included in the tables of London Assay Office letters were the copyright of the late Mr. W. J. Cripps, C.B., F.S.A., author of "Old English Plate," and by the courtesy and express permission of his representatives they are used in this book.

Our thanks are due to the Assay Masters, who have so kindly furnished information, to enable us to complete the various alphabets.

We are indebted to the courtesy of Earl Spencer, K.G., for permission to reproduce as our frontispiece one of a pair of silver Pilgrim Bottles, which is very massive and of beautiful workmanship. It bears the London hall marks for 1701-2, and is twenty-four inches in height.\*

C. A. MARKHAM, F.S.A.

\* Lord Spencer inherited this charming specimen of the silversmith's art from his ancestor, John Churchill, Duke of Marlborough, K.G., who was born June 24, 1650, and died June 16, 1722.

On the front of this bottle is engraved the achievement of the duke, above crossed swords, pikes and cannon. His Grace, as a Prince of the Holy Roman Empire, so created November 14, 1705, bore his arms enclosed by the Garter, upon the Breast of the Roman Eagle, with two heads sable, armed or, and ensigned with an imperial crown labelled proper.

The arms are, *Quarterly, First, Sable, a lion rampant argent, on a eanton of the second a cross gules, for CHURCHILL. Second, Bendy of ten, argent and azure, within a bordure or, for WILLYARD. Third, Argent, a fess indented or and gules, for TYLE. Fourth, Per pale. Dexter, Gules a tree eradicated proper. Sinister, Azure, a lion rampant argent, for WINSTON. An eseutcheon of pretenee. Argent on a fess gules three bezants, for JENNINGS.*

The supporters are. *Two wyverns, wings elevated gules.*

In a scroll the motto, "FIEL PERO DESDICADO."

## *Preface to the First Edition.*

THE Tables of Assay Office Letters here given will be found more complete than any hitherto published. Of those which have already appeared, the first printed about thirty years since by a printer in St. Anne's Lane was a short list of alphabetical letters from the year 1697; but they were badly formed, and printed without being compared with the actual marks on the plate itself.

Mr. Octavius Morgan, in 1853, produced an improved Table of the Annual Assay Office Letters of the Goldsmiths' Hall of London, tracing them back to the fifteenth century, and carefully comparing his lists with the marks on the plate, consulting also the Records and Minutes of the Goldsmiths' Company for confirmation. He tells us that from the year 1558 regularly formed escutcheons were used to enclose the letters, but unfortunately did not show us what their forms were, only giving the letters.

I have endeavoured to supply this defect by placing each letter in its proper shield—a most important aid in determining the date of a piece of plate, where several alphabets of different dates are similar.

Some years since I also printed a small sheet of Assay Office Letters. All these are now out of print, and, at the request of numerous friends, I have been induced to publish one on a more extended scale, embracing the Marks used at the principal Assay Offices of England, Scotland and Ireland.

Although a great proportion of the plate made in England was *stamped* in London, yet other towns, from an early period, had the like privilege. Scotland also had its Assay Office at Edinburgh, and I am enabled, through the perseverance and untiring zeal of Mr.

J. H. Sanderson of that city (in carefully consulting the Records of the Goldsmiths' Company, and comparing them with pieces of old Scotch plate), to give a correct Table of the Assay Letters used there from the year 1681. I take this opportunity of thanking him for his trouble and kind assistance.

In Ireland, the principal Assay Office was at Dublin, and the Corporation of Goldsmiths of that city, through their Master, Edmond Johnston, Esq., liberally granted me permission to examine their Records, and, with the assistance of Mr. Thomas Ryves Metcalf, their Clerk (who furnished me with extracts from the local Acts by which they are governed), I am enabled to give a List of Assay Office Letters used there since 1646.

Impressions in wax or gutta-percha of early stamps on ancient plate, especially those with engraved dates of presentation, will be very acceptable, that the blanks in the earlier cycles may be filled up satisfactorily.

W. CHAFFERS.

### *Preface to the Sixth Edition.*

IN offering the Sixth Edition of "HALL MARKS ON PLATE," *a few* prefatory remarks are necessary to explain that numerous additions have been made in the various sections. All the recent enactments have been consulted, and the important clauses embodied in the work. The whole has undergone careful revision, and as it is essentially a book of reference for Plate Collectors and Goldsmiths, due attention has been paid in giving facilities for that purpose. The new Act, abolishing the use of pennyweights and grains and dividing the Troy ounce into thousandths, has caused some difficulty to goldsmiths in weighing plate by the new weights,

but tables of comparison are given to remedy the temporary inconvenience of the decimal system. The Report of the Select Committee of the House of Commons in 1879 on the Hall-marking of Gold and Silver will show what reforms were considered desirable, although no action has yet been taken by the Government. In consequence of the importation of vast quantities of foreign plate of an inferior quality, its sale has been prohibited in the United Kingdom by an Act of 1875, unless assayed and stamped at the Hall, with an additional mark denoting its foreign manufacture. The Tables of Date Letters of the London and Provincial Assay Offices have received especial attention, and a number of Hall-marks of the Provinces hitherto unappropriated are inserted under their respective cities and towns, with hints for the further elucidation of the subject, thereby preventing the destruction of many interesting pieces which from being unknown have hitherto been consigned to the crucible.

So many additions having been made throughout, it is needless to do more than refer to the fact that nearly a *hundred pages of new matter and five hundred fresh marks* have been introduced. But a pleasing duty remains to be performed, viz., to express our grateful thanks to several gentlemen who have given us important information, and have assisted us materially in elucidating many obscure portions of our History of Hall Marks on Plate. Their names will be found recorded in the body of the work, yet a few must be specially noticed in anticipation. The urbanity and great help accorded us on all occasions by the Wardens of the Goldsmiths' Company and their clerk, Mr. Walter Prideaux, aided by the obliging attention of the Deputy Warden, Mr. W. Robinson, merit our warmest thanks. Our inquiries and communications made to the Assay masters of Chester, Sheffield, and other provincial offices, have met with immediate attention. To Mr. Horatio Stewart, of the firm of Messrs. Hancocks and Co., our especial thanks are due in

supplying us with careful drawings of Hall-marks, taken by their artist from all pieces of ancient plate which have come under their notice for the last twenty years. The reader will also perceive how much we are indebted to the assistance of the Right Hon. the Earl of Breadalbane in allowing us to copy the marks on examples of plate collected by his Lordship in illustration of those of the Royal Burghs of Scotland, which have hitherto been involved in mystery. Our thanks are also due to [the late] Mr. W. J. Cripps for permission to make some important additions and corrections in several of our Tables of London and provincial date letters contained in his interesting work, entitled "Old English Plate"; and to the same gentleman for permitting us to print certain other matter, including some authorities given by Mr. J. H. Sanderson for the Tables of Edinburgh Hall Marks, which originally appeared in the Transactions of the Society of Antiquaries of Scotland. These tables have appeared in our previous editions, and we rendered our thanks to Mr. J. H. Sanderson in the Preface to the first edition of 1863, but the property in Mr. Sanderson's work and notes passed to [the late] Mr. Cripps.

W. CHAFFERS.

1883.

#### ADDENDA.

Our thanks are due to Mr. John Crichton, Assay Master, at Edinburgh, for particulars of the marks used at the Goldsmiths' Hall at that city.



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## INTRODUCTION.

*“Money spent in the purchase of well-designed plate, of precious engraved vases, cameos, or enamels, does good to humanity.”*

—RUSKIN, “The Stones of Venice,” II, vi, 18.

WHAT more beautiful craft has been practised by mankind than the craft of gold and silver smith? From the earliest times of which we have any record, vessels of gold and vessels of silver, made “for pleasure and for state,” have been objects of universal admiration.

Great artists have expended their power in producing articles made from the precious metals. Dominico Ghirlandajo, who flourished towards the end of the fifteenth century, and who was the master of Michael Angelo, worked as a goldsmith; Verochio, the master of Leonardo da Vinci, worked as a goldsmith; Ghiberti, the artist who designed and constructed those wonderful bronze gates of the Baptistry at Florence, which, as Michael Angelo said, might serve as the gates of Paradise, worked as a goldsmith; Francia of Bologna, whose real name was Raibolini, and who often signed himself on his pictures *Aurifex*, and on his jewellery *Pictor*, thus indicating the double craft, worked as a goldsmith; and Benvenuto Cellini, of Florence, one of the most artistic men of his time, and a cunning workman, was the prince of goldsmiths and auto-biographers.

Not only have great artists devoted themselves to the goldsmith's craft, but “true goldsmiths' work, when it exists, is generally the means of education of the greatest painters and sculptors of the day.”

No matter whether we go to the old Egyptian records graved or painted on stone, to the Bible, or to the classics, we everywhere meet the workers in gold and silver.

Whenever we inquire into the origin of any art, we generally turn for information to the monuments in Egypt and to the volume of the Sacred Law.

The Egyptians were exceedingly skilful in the use of metals of all kinds, and understood the mixing of various alloys. The paintings at Beni Hasan, drawn about 2500 years before Christ, show the whole process of converting gold dust into jewellery. We see the workmen washing the dust, weighing it in the scales, the clerk writing down the weights on his tables, the use of the blowpipe to produce sufficient heat to melt the gold in the crucible, and the final working of the metal into vases and articles of jewellery.

The paintings in the tombs at Thebes also, show the gold and silver smiths at their work, together with beautiful specimens of gold and silver ware.\*

We read of Pharaoh having taken Joseph out of prison arraying him in fine linen and putting "a gold chain about his neck"; he also placed his ring on Joseph's hand, thus delegating to him the power of sealing documents with the royal signet.†

A few years later Joseph gave orders that his cup, "the silver cup," was to be placed in the sack's mouth of his youngest brother.‡

When the Israelites had completed their term of bondage, they "borrowed of the Egyptians jewels of silver and jewels of gold,"|| proving that the Egyptians were at that time possessed of stores of earrings, bracelets, and all kinds of jewels.

In the book of Job, one of the oldest, if not the oldest history in the world, there are numerous references to gold and silver. "Surely there is a vein for the silver, and a place for gold where they fine it."§ The chapter commencing with these lines refers to the mining and working of precious metals.

If we go to the ancient account of gold-mining in Egypt written by Agatharchides, who lived in the first century before Christ, we find a very full account of the process by which the gold ore was obtained from the mines, the manner in which it was broken up, the earthy portions washed away, the final smelting of the ore, and the production of the pure gold. We also find a very vivid picture of the terrible life led by the slaves who worked in the mines.

At the Great Exhibition of 1867 a beautiful little Egyptian barque of solid gold was exhibited. It contained twelve oarsmen of silver, a figure in the bows in a sort of cabin, another in the centre of the boat holding the baton of command, and in the stern the helmsman steering with a large oar; the last three figures are of gold. The boat is mounted on a wooden carriage with four bronze wheels. The workmanship of the whole is very fine, and shows that the Egyptians were at that early period masters of the goldsmith's art.

This beautiful little object is now in the Museum at Cairo, and it is probably the oldest piece of Egyptian jewellery now in existence, having been discovered in the tomb of Aah-hotep, the wife of the last king of the sixteenth dynasty.

The Israelites thoroughly understood the method of working in gold; they appreciated the malleability of it when "they did beat the gold into thin plates," and the ductility of it when they did "cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen, with cunning work."¶

The famous golden candelabrum or candlestick\*\* of the Temple was no mean specimen of the smith's art. It was probably carried off by Titus when he conquered Jerusalem, and it is shown on the

\* Wilkinson's "Antient Egyptians," 1854, Vol. II, p. 136.

† Genesis xli, 42.

‡ Genesis xliv, 2.

|| Exodus xii, 35.

§ Job xxviii, 1.

¶ Exodus xxxix, 3.

\*\* Id. xxv, 31.

well-known bas-relief sculptured on the Arch at Rome, which was erected by the conqueror. Indeed the vessels of the house of the Lord were all of the most beautiful and costly character, and are very fully described.\*

We read that "all king Solomon's drinking vessels were of gold, and all the vessels of the house of the forest of Lebanon were of pure gold; none were of silver: it was nothing accounted of in the days of Solomon."†

The early Greeks were dexterous in working gold and silver, and their skill and refinement were very great, as early as six centuries before Christ. They were especially clever in using solder, or other metallic cement, by means of which they fixed on the level surface of the articles they made, excessively small pieces of gold, which enabled them to build up the tiny ornaments with which they decorated their work.

The great age of Greek art did not, however, commence until about 330 B.C., and the highest stage in the history of all art was reached about a century later.

Amongst the most remarkable of the Greek sculptures were those composed of ivory and gold, known as chryselephantines. There were many of these in Greece, the most famous being those of Zeus at Olympia, of Hera at Argos, and of Athene at Athens, which was executed by Phidias about 433 B.C., and were of immense size. The framework of these figures was of olive wood, the faces and all uncovered parts were of ivory, while the dress was of gold, with beautifully wrought borders. Both ivory and gold were very thin, and in the case of Athene, at any rate, the golden drapery could be taken entirely off.‡

The statue of Zeus was said to be from fifty to sixty feet high, without reckoning the pedestal. The god was seated in a chair, in his right hand he held a life-sized Victory, and in his left a tall sceptre with the eagle.

The Athene of the Parthenon was somewhat smaller. The goddess was standing, her helmet surmounted by a sphinx, and like the Zeus she held a life-sized Victory in her right, and a spear and shield in her left hand.

These colossal figures were most perfectly finished in every respect, and were placed on pedestals, which were covered with figures in relief.

The Greeks were also very skilful in making smaller articles, the enumeration of which would take us too far afield. Their golden shields, belts, helmets, and other pieces of armour were very celebrated.

Diana, great of the Ephesians, was certainly a patroness of the silversmiths, for we read that "a man, Demetrie bi name a worcker in siluer makide siluer housis to Diane."|| And Shakespeare speaks of "Celestial Dian, Goddess Argentine."§

\* I Kings vii, 48 *et seq.*

† Id. x, 21.

‡ "Jupiter Olympieū," by Quartermère de Quincy.

|| "Deeds of the Apostles," xix, 21, Wycliffe's Version.

§ Pericles, v, i, 251.

Passing from the Greeks to the Romans, we leave a most artistic and highly trained people, for a people certainly not artistic in the higher sense of the word. The Romans were not great goldsmiths, but if they could not produce beautiful articles, they appreciated what was good, and they employed Greeks whose skill was well known. Many beautiful silver vases have been found at Pompeii, Rome, and other places, most of which were no doubt made by the Greeks.

A number of silver vessels were some years ago unearthed near Hildesheim, in Hanover, and placed in the Museum at Berlin. They are of a good period, and comprise drinking-vessels, some being parcel gilt; dishes, ladles, pieces of tripods, and other articles. These vessels probably formed part of the camp equipage of some Roman commander, for it is known that the sets of silver plate carried by the Romans on their expeditions, were both large and costly. Copies of all these articles may now be seen in the South Kensington Museum.\*

The number of gold and silver vessels, each with its name, used by the Romans was very great. There was the crater, used for mixing the wine and water; the cylix, used for drinking; the cyathus or *œnochœ*, used as a ladle to fill the cylix; the carchesium, or goblet with or without handles; the pronchons, or jug; the patera, or saucer; and many others. Small silver tripods were also used for tables.

The decline of classic art commenced after the close of the third century, and before many years, all traditions of good classic art had died out.

After the decay of Roman art, the remains of the Roman power, and what was left of the traditions of their art, were transplanted to Constantinople, and formed the foundation of the great art called Byzantine, which lasted from the fourth to the eleventh century.

In this style architectural forms were much used; these were ornamented by scrolls and conventional foliage, interlaced with figures, animals, fabulous creatures, and legends in most complicated patterns. "Human figures no longer represented gods and goddesses, the images of natural strength and beauty, the pride or the passions of mankind. As the old religion had inspired the earlier art, so did the solemnity of the Christian religion set its mark on the new. Its austerities, its strife with the world, its contempt of pleasure, its future hopes—all these found expression in the heads and bodies of prophets, apostles and martyrs. Instead of the smoothness of face and roundness of limb of the Greek artists, those of Byzantium represented the wasted shapes of hermits, the sorrows of the mother of the Redeemer, and the mystery of the Cross."\*

The Gloucester candlestick, which is mentioned hereafter, is an excellent example of Byzantine ornamentation.

During the early centuries of our era the barbarians from the north and from the east of Europe, and from the neighbouring continent of Asia overran Great Britain, France, Spain and Italy. All

\* Pollen's "Gold and Silver Smiths' Work."

trace of the old art was blotted out and an entirely different and ruder style followed.

Several specimens of the goldsmiths' skill of this period still remain.

One of these is a diadem of pure gold which was found at Novo Tcherkask on the River Don, and is adorned with pearls, and a magnificent cameo; it is of fine workmanship, though of grotesque form.

In 1858, a beautiful treasure, consisting of eight golden votive crowns, was found near Toledo. The most important of these crowns is an excellent specimen of the goldsmith's art of the seventh century. It is formed of a golden band suspended from a central ornament, by four chains, and set with sapphires, pearls, and carbuncles. From the lower edge of the band hang small letters of gold set with sapphires. These letters form the words RECCES-VINTHVS REX OFFERET. These crowns are now at the Cluny Museum at Paris.

The Emperor Charlemagne, who was crowned in 800, did much to encourage the goldsmiths of that period, and many beautiful jewels and ornaments were made for his use. Amongst these was the imperial crown, which is still preserved at Vienna. This is formed of eight plates of gold rounded above and joined together, and ornamented with jewels and enamels.

Somewhat later we meet with the name of Saint Éloi, who was born at Simonsin in France at the end of the sixteenth century, and who became a celebrated goldsmith. Some beautiful crosses and chalices made by him still remain in the Cathedral at Limoges, and in a few of the churches at Paris.

Ireland produced some early and very remarkable pieces of wrought silver, in the Byzantine style.

Miss N. Stokes mentions that there is a beautiful silver chalice of Irish design at Kremsmünster, in Lower Austria, eighteen miles South of Wels, near the Danube.\* This appears, from the inscription it bears, to have been made in the middle of the eighth century; and, if it is really of Irish manufacture, it is the earliest work in silver made in that country.

The Tara brooch is a most delicate and charming work, ornamented with a variety of designs, including various forms of interlacing pattern known as spiral knots. The greater portion of this brooch, however, is of white bronze, only the chain being of silver. It was found in 1850.

The Ardagh chalice is formed of several different metals. The upper rim is of brass; the bowl is of silver, adorned with plaques of gold; the handles are composed of enamels; the stem is of bronze metal gilt; and the foot is of silver. It is ornamented with the interlacing pattern, and set with crystals, amber, and enamels.

Passing on to a time nearer the present day, we find that the first working goldsmith of whom we hear in England was Dunstan,

\* Stokes's "Early Christian Art in Ireland," 1887, p. 67.

who was born at Glastonbury, about the year 925, and of whom more hereafter.

The Anglo-Saxons were, indeed, always reckoned skilful in the use of gold and silver. We are told that after the Conquest, when William returned to Normandy, he carried with him the choicest wealth of England, as gifts to St. Stephen's at Caen, and other churches which he visited. "Men gazed with wonder upon the rich spoils of the conquered island. In arts of skill and adornment England and other Teutonic lands were allowed to outdo the nations of the Romance speech. And if the women of England were renowned for the art which had wrought the Raven on the banner of Ragnar, and the Fighting Man on the banner of Harold, the men were no less renowned for the art which wrought the cups of gold, the cups of silver, and the many other articles which adorned the tables of the great."

Theodoric, the goldsmith, was settled in England in King Eadward's time, and held lands in various shires both under that King and under Earl Harold. He was a man of unrecorded nationality, and was no doubt one of those craftsmen from the Teutonic land, whose presence in England had been encouraged by a constant tradition, probably going back to the days of Eadgar. Immediately after the Conquest, William granted to him estates in Berkshire. In Essex and Suffolk we find a tenant called "*Otto aurifaber*," or "*Otho aurifex*," who must have been a clever workman, for he was employed on William's own tomb; and in Wiltshire, also, "*Grimbaldus aurifaber*" was one of the King's Thegns.

In the eleventh century a great revival of art took place throughout Europe, the movement being to a large extent ecclesiastical in character. Most of the workers were monks, who founded their monasteries in all parts of the land, the most wonderful structures, adorned with images and sculpture, with altar fronts, crosses and candlesticks, with chalices and patens, and with reliquaries and lamps.

In 1180 a guild of goldsmiths existed in London, but it was simply an association of manufacturers working together as a trade union, probably using the leopard's head as a trade-mark, but unrecognised by the legislature, and having no charter or other privilege.

The first Mayor of London was a goldsmith, Henry Fitz-Alweyn by name, who held this high office from 1189 to 1213.

The reputation of the gold-worker for honesty, does not, however, appear to have been very high, for in 1238 the King issued a mandate commanding the Mayor and Aldermen to choose six of the more discreet goldsmiths to superintend the craft, to inquire as to the pureness of gold and silver used, and to prevent anyone from working in private.

Neither does it appear that the gold-workers were a very peaceful race, for, as the guild became powerful, it is recorded that in 1268 :

"In this liii yere [of Henry III] in y<sup>e</sup> moneth of Nouembre,

fyll a varyaunce atwene the felysshypes of goldsmythes and taylloures of London, whiche grewe to makynge of parties, so that . . . . moche people nyghtly gaderyd in the stretes in harneys, and at length as it were prouyded, the thirde nyght of the sayd parties mette vpon the nombre of v.c. men on both sydes, and ran togyder with such vvolence that some were slayne and many wonded. Then outcry was made, so that y<sup>e</sup> shyreffes, with strengthe of other comons, came to the ryddynge of theym, and of theym toke certayne persones, and sent theym vnto dyuers prysons. . . . . Then vpon the Fryday folowynge saynt Katheryns daye, sessyons were kepte at Newgate by the mayre and Laurence de Broke iustyce and other, where xxx. of the sayd persones were arregned of felony, and xiii. of theym caste and hanged.”\*

Sir William Faryngdon, who gave his name to the City Ward, and who was Sheriff and Mayor of London in 1280, was a goldsmith as was also his son, Sir Nicholas Faringdon, who was four times Mayor of London.

The first time any mark was officially mentioned as being impressed on articles of silver, was in 1300, when it was enacted that gold should be no worse than the touch of Paris, and silver should be of the sterling alloy, or in any case no worse than money. Silver articles were to be marked with a leopard's head by the wardens of the craft, but no mark was ordained for gold articles.† Gold of the touch of Paris and silver of the sterling of England, were both at that time, everywhere, the recognised standards for precious metals.

Twenty years later the Goldsmiths' Company was incorporated by Edward III, by letters patent, in the first year of his reign, under the name of “The Wardens and Commonality of the Mystery of Goldsmiths of the City of London.” This charter especially provided for the protection of the home industry; and after reciting that private merchants and strangers from foreign lands counterfeited sterling, kept shops in obscure streets, made jewellery in which they set glass of divers colours, covered tin with silver so subtilely and with such sleight that the same could not be separated, and otherwise misbehaved themselves, the King granted that only plate of fine silver should be imported, that men of the trade should only keep shops in Cheap, that honest and sufficient men should be chosen to reform defects, and punish offenders, and that in the trading cities of England the same ordinance should be observed, and that certain from such towns or cities should carry the wares to London, in order that, after the touch of gold had been ascertained, their works might be marked with the puncheon of the leopard's head, as it was anciently ordained.

This charter speaks of the leopard's head as being even then an old mark, and only provides for the marking of gold articles, the marking of silver articles having been directed by the previous statute.

\* “The Chronicles,” by Robert Fabyan, 1811, p. 364.

† 28th Edward I, cap. 20.

The earliest Court minutes of the Goldsmiths' Company are dated in 1334.

In 1336 the ordinances of the Company speak of three marks, "the owner's and sayer's marks and the Liberdshede crowned"; the first mark being the maker's, the second the assayer's, and the third that of the Goldsmiths' Hall, the crown being for the first time mentioned.

Another statute in 1363 provided that every master goldsmith should have a mark for himself, which he was to set on his work, after it had been assayed and the surveyor had set on it the King's mark.\* This is the first time the maker's mark is mentioned in any statute.

In 1379 it was more specifically enacted that every goldsmith should have his own proper mark upon his work, and also that Mayors of cities and boroughs should assay the work; and that the same should bear the mark of the city or borough where it was assayed, and, after the assay, that the work should be stamped with another mark to be appointed by the King.†

In 1392 the Goldsmiths' Company received their second charter, giving them license to be a community, and to choose out of their own number four wardens to govern the community.‡

At the commencement of the fifteenth century the Goldsmiths' Company assembled in their Hall in Foster's Lane.

In 1403, in consequent of fraudulent artificers having daily made articles of copper and latten, gilt and silvered, it was enacted that no artificer should gild or silver any article made of copper or latten; but ornaments made for the church might be gilt or silvered, provided a piece of the foot were left plain, though chalices were always to be of pure metal.

In 1407 the second Goldsmiths' Hall was probably built by Sir Drugo Barentyn, and endowed by him with fair lands. He was a goldsmith, and twice Mayor of London.

In 1414, in consequence of the goldsmiths refusing to sell gilt wares for less than double the price of the weight of silver in the same, an Act was passed fixing the price of silver gilt of the English sterling, at 46s. 8d. for a pound troy.||

As the two last-mentioned Acts were not sufficient to prevent frauds, another Act was passed to forbid the gilding of any metal except silver, the only things excepted being church ornaments and knights' spurs.§

In 1423 it was ordained that the gold or silver smiths sell no worked silver in the city of London, unless it be of the fineness of silver; and that no harness of silver be sold before it be touched with the touch of the leopard's head, if it may reasonably bear the same, and also be marked with the workman's mark. The cities of York, Newcastle-upon-Tyne, Lincoln, Norwich, Bristol, Salisbury and

\* 37th Edward III, cap. 7.

† 2nd Richard II.

‡ 16th Richard II.

|| 2nd Henry V, Stat. 2, cap. 4.

§ 8th Henry V, cap. 3.

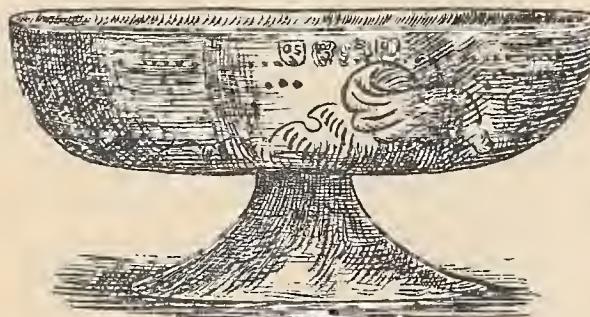
Coventry were each to have a distinct touch, to be fixed by the Mayor, bailiff, or governor of the same town.\*

In 1462 the Goldsmiths' Company received a third charter, constituting them a body corporate, with perpetual succession and a common seal, much enlarging their powers, and giving the wardens authority to search and try all sorts of gold and silver in the city of London, and in all other places throughout the kingdom of England, to punish and correct all defects, and to break all deceitful works and wares of gold and silver. This charter has since been many times confirmed and enlarged by later sovereigns.

In 1477 it was enacted that gold should be of the fineness of 18 carats, and silver as fine as sterling; and that all articles of silver sold within London, or within two leagues thereof, should be touched with the mark of the worker and the leopard's head crowned.

Robert Amades in 1518 was goldsmith to Cardinal Wolsey, and made a quantity of plate for him, including an image of Our Lady, and six great candlesticks made at Bruges with leopards' heads and cardinals' hats. The leopards' heads were no doubt the hall marks. Were the cardinals' hats also used as hall marks? It will be remembered that one of the indictments against this ambitious prelate was the charge of stamping his cardinal's hat on the coin of the realm.

Many other Acts were passed in the reigns of Henry VII, Henry VIII, and Elizabeth, all of which aimed at keeping the standard of gold and silver in a high state of fineness, and preventing frauds.



CUP.

Date 1671.

There were constant difficulties during the seventeenth century, between the Goldsmiths' Company and the Pewterers' Company, by reason of the pewterers adopting marks resembling those used by the goldsmiths; and the following notes on the subject are taken from "Pewter Marks and Old Pewter Ware," by Christopher A. Markham.

In the court minutes of the Goldsmiths' Company† there are the following entries relating to pewter marks.

\* 2nd Henry III, caps. 13, 14.

† "Memorials of the Goldsmiths' Company," by Sir Walter Sherburne-Prideaux. Two vols.

In 1601, it is noted that there was a "Latten spoon stamped with a mark nearly resembling the touch."\*

The complaints were not always from the Goldsmiths' Company, for we read that in December, 1615, one Round, a goldsmith, who worked as a spoon maker, had transgressed, and sold to free brothers of the Pewterers' Company, all of whom were forbidden to buy from him.

A little later the Goldsmiths' Company again took exception to the proceedings of the Pewterers, and the following entry appears in the minutes of the former Company for 1635:

"Mention of pewter marked like silver. Petition to be sent to the Lords of the Council pointing out the impolicy of allowing pewterers to stamp pewter with marks in imitation of those placed upon goldsmiths' and silversmiths' work."†

Next year another entry alluding to "Mention of pewter with silver marks thereon."‡

The outcome of the petition to the Lords of the Council seems to have been that on March 17, 1636, an order from the Lord Mayor and the Court of Aldermen, concerning the striking of the marks proper to the goldsmith, was read to the Pewterers' Company and ordered to be observed.

Although the Pewterers, as a Company, professed obedience to this, as to other orders, it does not appear that the Pewterers, as individuals, paid the slightest attention to them.

At the Court of the Goldsmiths' Company, held on July 20, 1638, it was recorded that :

"The Wardens consider the abuse of a pewterer in Holborn, named Brockelsby, who places four marks on his pewter in resemblance of this Company's stamps upon silver. One of the Wardens of the Pewterers' Company is sent for, and the clerk reads to him the letter from the Lords of the Council to Sir Christopher Clitheroe, late Lord Mayor, and the order of the Court of Aldermen in that behalf, and he acknowledges the act of Brockelsby to be a great abuse.

"The Wardens desire the Warden of the Pewterers' Company to inform his brother Wardens of the facts of the case, and to put the Order into execution; to which he immediately consents.

"Subsequently the Master and Wardens of the Pewterers' Company go with the Wardens of this Company to Brockelsby's shop in Holborn, but find there no pewter marked like silver; they discover, however, two pounsons which are struck double to resemble the silver stamps. In Brockelsby's absence from the shop, the Wardens of the Pewterers' Company take the pounsons, and give them to the Wardens of this Company, who bring them to the Hall; and the Wardens of the Pewterers' Company promise to punish the offender at their next Court, and to endeavour a reformation in the general trade."||

\* *Ibid.*, Vol. I, p. 100.

† *Ibid.*, Vol. I, p. 168.

‡ *Ibid.*, Vol. I, p. 169.

|| *Ibid.*, Vol. I, p. 183.

Again, at the Court of Assistants of the Goldsmiths' Company held on June 20, 1639, it is noted that:

"Vaughan, the graver of Kerry Lane, is found to have pewter made in silver fashion with 4 marks resembling the silver touch, on which the owner had bidden him to engrave his Arms. The maker's mark is so defaced with the hammer, that it is scarcely discernible. The pewter was made by Peter Brockelsby, from whom the Master and Wardens of the Pewterers' Company had taken similar stamps. The Wardens take the pewter and the graver to the Wardens of the Pewterers' Company, by whom the former order of the Lord Mayor, and the letter from the Lords of the Council, are read to the graver. It is stated that the said order has been read at a general meeting of the Pewterers' Company, and that Brockelsby had notice thereof; but the Wardens of the Pewterers' Company promise to acquaint him therewith once more, and to help this Company in complaining to the Court of Aldermen if necessary."\*

Once more at the Court of the Goldsmiths' Company, held on August 31, 1643, it is stated that:

"Jackson, the Assayer, produces a pewter pot, made silver fashion, marked with 4 stamps like the Hall Touch. It appears to have been made by Butcher, the pewterer, in St. Ann's Lane. Jackson is ordered to buy another pewter pot and proceed against the offender."†

In 1634-6 the third Hall of the Goldsmiths' Company was erected, and Inigo Jones, the King's architect, acted as consulting architect, for which service the Company gave him a gratuity.

The last Charter granted to the Goldsmiths' Company was the Insipeximus Charter of the second James I, dated March 13. This recites and confirms all the previous charters and letters patent granted to the Company, and it is printed in the Memorial of the Goldsmiths' Company by Sir Walter S. Prideaux.

In the Great Fire in 1666, the Hall of the Goldsmiths' Company received much damage, and it was afterwards in great part rebuilt.

In 1697 the standard for worked silver was raised above that of the coinage, which was sterling, in order to prevent the custom of melting silver coins. The hall marks were therefore changed to the lion's head erased, the figure of Britannia, the date letter, and the maker's mark.‡

The higher standard introduced in 1697 did not last long, for in 1719 the old standard was again made lawful and the old hall marks were revived, although the higher standard was and is still legal.||

In 1739 the maker's mark was altered from the first two letters of his surname, to the first letters of his Christian and surname. All gold and silver smiths, therefore, destroyed their punches and procured new ones.

\* "Memorials of the Goldsmiths' Company," Vol. I, p. 189.

† *Ibid.*, Vol. I, p. 214.

‡ 8th and 9th William III, cap. 8.

|| 6th George I, cap. 2.

In 1771 the Goldsmiths' Company was again insubordinate, and on June 5 in that year, at a Common Council held in London, the master and wardens of the Goldsmiths' Company were disfranchised for disobeying the Lord Mayor's precept.\*

In 1784 duties were made payable on all gold and silver plate, and the sovereign's head was impressed as a fifth mark, to denote the payment of the duty.

In 1823 the mark of the leopard's head appears for the first time without the crown, and it is so stamped at the present day.

In 1890 the duty on both gold and silver articles was abolished, and consequently the sovereign's head ceased to be impressed on assayed articles.

Many other acts have been passed at various times regulating the working and sale of the precious metals, which are hereinafter more particularly specified; the effect of the more important only of these acts being given in this sketch.

## Ecclesiastical Plate.

*“And he took the cuppe and dide thankyngis, and zaf to hem, and seide, Drynke ze alle herof.”*

—MATT. xxvi, 27 (Wycliffe's Version).

THE only vessels which are absolutely necessary for use in the communion service are chalices and patens, and we therefore propose to give a slight sketch of the change in the forms of these vessels during the last seven hundred years.

### CHALICES AND PATENS.

The earliest records we have of Communion plate, show the chalice similar in form to a classic drinking-cup, having a large bowl, round spreading foot, and two handles. About the beginning of the twelfth century the use of the handles came to an end, and chalices with smaller bowls were introduced; although the cup was not absolutely forbidden to the laity until the order of the Council of Constantine in 1414.

The earliest chalices and patens now remaining are those which have been discovered in the coffins of bishops and priests who died during the twelfth and following centuries, it having been the custom to bury silver vessels with the higher, and pewter vessels with the lower dignitaries of the Church, as symbols of their calling. These interesting vessels are now and then found during the restoration of an old church, or when the tomb of an ecclesiastic is disturbed. When the church at Nassington, in Northamptonshire,

\* Allen's “London,” Vol. II., p. 81.

was restored in 1885, a pewter paten and chalice of an early type were found.\*

The first type of chalice, which dates from 1200 to 1250, always has a circular foot. The oldest now remaining is quite plain, with a broad and shallow bowl, having a slight lip, a short stem with knop, and plain foot. Only three examples of this date remain; two of these are coffin chalices, and the third was, until recently, used at Berwick, St. James's, Wilts, and is now in the British Museum. The patens of the same date have two depressions, the first circular, the second quatrefoil, with a central device, the *Manus Dei* often being used.

The next type of chalice has the stem and knop wrought separately from the rest of the vessel, and either stem or knop, or both, lobed or polygonal. The patens belonging to this type have the lower depression, or single depression, octofoil or multiple, and some device in the centre. In York Minster there is a good chalice and paten of this period, which were found in the grave of an archbishop.

The third type of chalice, which was made at the end of the thirteenth century, is similar to the last, except that the foot is ornamented. At Dolgelly, a silver gilt chalice and paten were recently discovered. They are large and massive. The chalice has a wide and shallow bowl, with a slight lip; the knop is circular, and divided into twelve lobes by ribs; the stem is ornamented with vertical leaves; the foot is broad and circular, with twelve lobes ending in trefoils; between and below these are larger trefoils, beautifully engraved with early English foliage; and between these again is similar foliage. The paten is sunk in two depressions, the first circular, the second sexfoil, with symbols of the evangelists in the spandrils, and the seated figure of Our Lord in the centre. Both chalice and paten were made by Nicholas of Hereford about 1280.†

During the next half-century, the pattern changed but little, except that the bowl of the chalice became deeper and more conical. Only one chalice of this period is known, which was found in the grave of William de Melton, Archbishop of York.

About the middle of the fourteenth century, chalices with six-pointed feet were first made. The reason for abandoning the round foot, was that the custom of laying down the chalice to drain was introduced, and the polygonal foot prevented the vessel from rolling. The earliest chalice of this fashion is that at Hamstal Ridware, Co. Stafford. This is of silver, parcel gilt, the bowl conical, the stem short and thick, the knop formed of curved lobes, and the foot having six points. Its paten is also silver, parcel gilt, sunk in circle, and again in sexfoil, with plain cusps, and the *Manus Dei* in the centre.

The next example was probably made about a hundred years later. It is silver, parcel gilt, the bowl quite plain and conical, the

\* Markham's "Church Plate of the County of Northampton," 1894, p. 195.

† "Archæologia," Vol. LIII, p. 575.

stem hexagonal, the knop also quite plain and hexagonal, the foot mullet-shaped, having six points, and on the front is engraved the **ihr** and round the edge a double row of small-leaved flowers.

From 1450 to 1520 the chalices became somewhat more ornate. Of this period several still remain, most of which have their patens. At this time the bowl becomes deeper, and is generally plain; the stem is much taller and hexagonal, also plain, but sometimes buttressed at the angles; the knop is more beautiful, having on its six faces masks or roses; the foot is either plain with six points, or the points are ornamented with loops, and on the front is usually engraved or enamelled the crucifix or the **ihr**. The patens at this time have a single circular depression, with **ihr** or **ihs** as the device in the centre.

A little later the foot of the chalice becomes sexfoil in plan, instead of having six points. The best example of this type is the chalice of gold at Corpus Christi College, Oxford, which, with its paten, was given to the College by Bishop Fox, when it was founded in 1516.

The last type of chalice, made immediately before the Reformation, is still more elaborate. The bowl is flatter, more like the early Norman shape, and generally bears a legend; the stem is tall and hexagonal, sometimes being pierced with tracery; the knop has six sides, and is much like those before described; where the stem joins the foot there is a kind of parapet, and the foot is formed into a wavy-sided hexagon, on the front of which is engraved the crucifix, and it generally also bears a legend. The patens belonging to this period have a single circular depression, with the Vernicle as a central device, surrounded by a glory of rays, and also having a legend engraved round the edge.

Pre-Reformation chalices and patens have been classified by Mr. W. H. St. John Hope and Mr. T. N. Fallow, according to the following types\*:

### CHALICES.

TYPE A. *circa* 1200 to *circa* 1250. Bowl broad and shallow; stem and knot, and foot plain and circular.

TYPE B. *circa* 1250 to *circa* 1275. Bowl broad and shallow; stem and knot wrought separately from the bowl and foot, and one or the other or both polygonal; foot plain and circular.

TYPE C. *circa* 1275 to *circa* 1300. Bowl broad and shallow; stem and knot as in type B; foot circular, but with its spread worked into ornate lobes.

TYPE D. *circa* 1300 to *circa* 1350. Bowl deeper and more conical; stem, knot, and foot as before.

TYPE E. *circa* 1350 to *circa* 1450. Bowl as in type D; stem and knot uncertain; six-sided foot.

\* "English Mediæval Chalices and Patens," by W. H. St. John Hope, 1887.

TYPE F. *circa* 1450 to *circa* 1510. Bowl deep and conical; stem hexagonal, with ornate knot; six-sided foot. In late instances the points of the latter terminate in knops.

TYPE G. *circa* 1510 to *circa* 1525. Bowl broader at base; stem and knot as in type F; sexfoil foot.

TYPE H. *circa* 1525 to *circa* 1540. Bowl broad and shallow; stem cabled or buttressed on edges, with knot as before, but somewhat flattened; foot sexfoil, or hexagonal with wavy sides, and with an open crown at its junction with the stem.

## PATENS.

TYPE A. (Form I) *circa* 1180 to *circa* 1260. Lower depression quatrefoil; central device various.

TYPE B. (Form I or II) *circa* 1260 to *circa* 1300. Lower depression, or single depression, octofoil or multiple; central device usually the *Manus Dei*.

TYPE C. (Form I) *circa* 1300 to *circa* 1350, and later. Lower depression sexfoil with plain spandrels; central device usually the *Manus Dei*.

TYPE D. (Form I) *circa* 1430 to *circa* 1530. Lower depression sexfoil, but spandrels filled with a rayed leaf ornament. Central device most frequently the Vernicle, with, in many cases, an encircling glory of short rays. Some of the later examples of this type have an engraved legend round the rim.

TYPE E. (Form II) *circa* 1450 to *circa* 1510. Single circular depression, with more generally *ihs* or *ihc* as the central device.

TYPE F. (Form I) *circa* 1525. An elaboration of type D, which it resembles in general form, but the central device has a glory of long rays filling the field of the paten, and the rim bears an engraved legend.

TYPE G. (Form II) *circa* 1520 to *circa* 1535. An elaboration of type E. Single circular depression, with central device surrounded by a glory of long rays. The rim bears an engraved legend. The only two examples of this type have the Vernicle as the central device.

Form I comprises patens with plain circular depression, with an inner depression multifoil in outline: and Form II those with one depression only, either circular or multifoil.

From this sketch it will be seen that the amount of mediæval Communion plate remaining is very limited. Throughout England there are not above forty chalices and about twice that number of patens now in existence.

The display of gold and silver plate, much of it being ornamented with jewels, in our cathedrals, abbeys and churches, previous to the Reformation, must have been wonderfully beautiful. The number of vessels possessed was considerable, and the value of the

same must have been great. As a typical example of the utensils of a great cathedral, even as late as the sixteenth century, a short summary of the inventory of the Cathedral Church of the Blessed Virgin at Lincoln, which was taken in 1536, is here given\*:

*Chalices.*—A chalice of gold with pearls and precious stones set in the foot and knop, and a paten with the figures of Our Lord and the Apostles. A great silver and gilt chalice with the Passion and Resurrection of Christ, and the salutation of the Virgin on the foot; and a paten with the coronation of the Virgin, weighing 74 ounces. A silver and gilt chalice and paten, with gilt spoon; and three other large silver and gilt chalices and patens.

*Feretories.*†—A great silver and gilt feretory with steeple, twelve pinnacles, and images of the Virgin and St. Hugh. Four other feretories, silver and gilt and crystal.

*Phylacteries.*‡—A silver and gilt phylactery with red and blue stones, containing the bones of St. Stephen. A similar phylactery, containing the bones of St. Agnes. Another phylactery with a knop of beryl, containing the bones of St. Vincent. A phylactery of crystal and silver, containing a tooth of St. Hugh.

*Ampullæ with Reliques.*||—Six ampullæ of crystal, with feet and covers of silver and gilt, containing relics of various saints.

*Tabernacles.*§—Six tabernacles of ivory or wood, one containing relics.

*Images.*—An image of Our Saviour, silver and gilt, with a cross in the hand. A great image of Our Lady, crowned, sitting in a chair, silver and gilt, with the Holy Child on her knee, also crowned. Relics of virgins in a silver and gilt vessel.

*Chests for Relics.*—Twenty-four chests, some made of silver and gilt, some of crystal, and some covered with cloth of gold or needlework.

*Pyxes.*¶—A round pyx of crystal, ornamented with silver and gilt, containing the relics of saints. Four pyxes of ivory, bound with silver and gilt, or with copper. A pyx of crystal, with foot of silver and gilt. And a silver and gilt pyx.

*Crosses.*—A cross of silver and gilt, with a crucifix in the centre, St. Mary and St. John on either hand, and the evangelists at the corners, weighing 57 ounces. Fifteen other crosses, of divers materials and sizes. A silver and gilt cross, similar to the first, but weighing 84 ounces.

*Candelabra.*—Two great candlesticks of gold, for eight candles each, weighing 22 and 10 ounces respectively. Six other candlesticks, silver and gilt.

*Thuribles.*\*\*—A pair of great censers, silver and gilt, weighing 88 ounces. Four other smaller pairs of censers. And a silver and gilt ship, having a spoon with a cross, weighing 34 ounces.

*Bowls, etc.*—Two fair basins of silver and gilt, chased with

\* “Archæologia,” Vol. LIII, p. 13. † A shrine.

‡ A reliquary. || A covered vessel. § A receptacle for the Sacrament.

¶ Vessels of precious metal to contain the Eucharist.

\*\* Vessels in which to burn incense.

double roses and enamelled, one weighing 81 ounces, the other 79 ounces. Three other pairs of basins of silver and gilt, of smaller size. A patte of silver for holy water. Two saucers of silver gilt. A sacring bell of silver. Two-squared sconce of silver and gilt. A calefactory, silver and gilt. Two fioles of silver and gilt.

*Staves.*—A staff covered with silver and gilt, with an image of Our Lady at one end, and an image of St. Hugh at the other. Four other staves of silver and gilt. And four staves of wood, two of which have plates of silver.

*Pastoral Staves.*—The head of a bishop's staff, silver and gilt, with a knop of pearls and stones, an image of Our Saviour on one side, and an image of St. John Baptist on the other, weighing 18 ounces. The head of a staff, copper and gilt. Two staves for the same.

*Texts of the Evangelists.*—A text after St. Matthew, covered with a plate, silver and gilt, and with divers stones. Six other similar texts. And three texts for Lent and the Passion.

*Chrismatory.*—A chrismatory, silver and gilt, with sixteen images, enamelled, weighing 26 ounces.

*Ampullæ for Oil.*—Three ampullæ, silver and gilt each with a cover, and a spoon with an acorn.

*Morses.\**—Seventeen morses, silver and gilt, some set with stones and pearls, others enamelled.

*Serta.*—Three garlands, silver and gilt, enriched with pearls and stones.

Such were the holy vessels and utensils of a great church in the Middle Ages.

After 1534 the work of spoliation commenced, and has been carried on more or less ever since. First came Henry VIII, who, in 1539-40, suppressed all religious houses throughout the realm, and of course appropriated their possessions, including their vessels of gold and silver.

In 1548 Edward VI sent his commissioners throughout the land, with orders to take all plate, except one, two, or more chalices, according to the size of the parish. And a few years later further orders were issued, that "monuments of feigned miracles, pilgrimages, idolatry and superstition" were to be entirely done away with and destroyed. Then it was that churchwardens and incumbents, feeling that all church property was insecure, sold a good deal of the Communion plate, and expended the proceeds in the repairs of their churches and other ways.

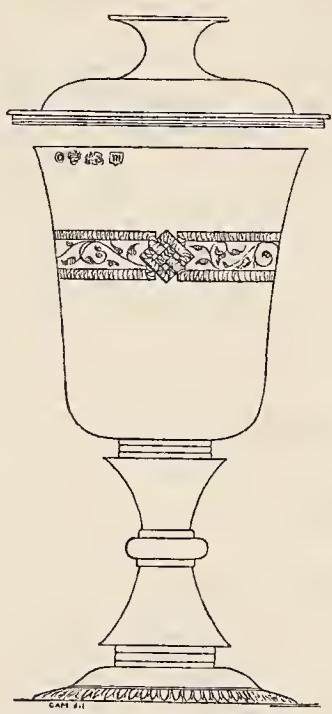
Cups made in the time of Edward VI are as rare as pre-Reformation chalices. At St. Margaret's Church, Westminster, there are two large silver gilt cups of this date.† At Clapton and Great Houghton, Co. Northampton, are two beautiful silver gilt cups, made in 1548 and 1553 respectively;‡ and a few others may be found throughout the country.

\* The metal fastenings of a cape.

† Freshfield's "Communion Plate in the County of London."

‡ Markham's "Church Plate of the County of Northampton," 1894, pp. 70, 162.

It is believed that about the year 1562, some general order was issued in London, as to the shape of communion cups, for those made at this time are all of the same design, no matter in what part of England they are found. They are mostly of elegant form, but as different from the chalices, out of which they were probably made, as can well be imagined.



COMMUNION CUP AND  
COVER PATER.

Date 1569-70, Great Dodington Church, Northamptonshire.

ever, often taller, slighter and less elegant, the engraved belt round the bowl being often omitted. Cover patens were also used. Another type of cup at this time was made with a bell-shaped bowl and baluster stem, and this form of cup does not appear ever to have been used with a cover paten.

During the Commonwealth but little plate of any kind was made in England. Two patterns of cups were used at this time. One of these has a somewhat large bowl, with flat base, baluster stem, and flat foot. The other has a large bell-shaped or conical bowl, a thick stem with a flat flange or plate for knop, swelling gradually to form a plain foot, a cup of this type generally has a cover paten, with a single depression, made to fit it face upwards.

During the reigns of Charles II and James II some magnificent cups and patens will be found, and also some which are very plain and ugly.

The same pattern of cup before described, continued to be manufactured, and at the same time a new form was introduced.

A cup of this period has a conical bowl with slightly hollowed sides and somewhat flat base, engraved with one or two belts of strap work enclosing foliage. The stem is always evenly balanced, with a circular knop in the centre, on a flat fillet, and it is joined to the bowl and foot by either horizontal or vertical mouldings. The foot is generally high and dome-shaped, resting on a flat flange, on which is sometimes engraved the egg and tongue pattern. The paten is made so as to serve as a cover for the cup, the foot forming a handle; sometimes the paten is engraved with strap ornamentation like the cup, and sometimes the date is engraved on the foot or button.

An enormous number of Elizabethan cups and patens still remain, but no two are alike, although the same type is used for all.

During the reigns of James I and Charles I the type of cup and cover changes but little. The cups were, how-

The bowl of this cup is cylindrical, deep, and of great capacity; the stem short and thick, and swelling out to rest on a flat flange and form the foot; the whole is large and clumsy. The paten corresponding with the cup, but not used as a cover, is also clumsy, being of large size, sunk in a single depression on short thick foot.



COMMUNION CUP.

Date 1601.

In the eighteenth century the form of the cups and patens still further degenerated. The cup at this time has a large bell-shaped bowl; an evenly balanced stem, generally with a circular knob in the centre; and the foot is formed of horizontal mouldings. The paten is large, with a broad edge and one circular depression; the foot is quite plain, and generally large and high. Sometimes the paten fits the cup foot upward. Frequently the knob and foot of the cup, and the foot of the paten are ornamented with rope or rolled moulding.

In the present century the same kind of vessels are made, and the earlier of these are not very beautiful. But now the pre-Reformation types are being again introduced, and some of the Communion sets manufactured are of excellent design and workmanship.

## FLAGONS.

The earliest flagons at present existing are those made during the reign of Queen Elizabeth. These are generally of "the round-bellied type." At Cirencester Church; St. Margaret's Church, Westminster; St. George's Chapel, Windsor; and a few other places, are flagons which have high feet, round bulbous bodies, straight necks,

domed lids, and curved handles. Flagons of this shape are far from elegant in appearance.

This type of flagon was only made for a few years, for the tankard type came into fashion about 1600, and has ever since been used. A tankard-shaped flagon is generally handsome and massive, though quite plain. It has straight sides, dome-shaped lid, high, straight purchase, rather large curved handle, and broad spreading foot; the handle often ending in a heart-shaped plate.



ALMS DISH, PETERBOROUGH CATHEDRAL.  
Date c. 1650, scale one-sixth full size.

The Communion service at Easton Mauduit, Northamptonshire, is here represented. The paten and cup were made of silver gilt in 1630, and are marked with the initials of the donor, the Right Reverend Thomas Morton, who was successively Bishop of Chester, Lichfield and Coventry, and Durham. The flagon is a very beautiful vessel, made in 1672, of silver gilt repoussé work. The alms-dishes are quite plain, and are also silver gilt. In the parish register there is an entry relating to this silver, signed by the Rev. Thomas Percy, author of "The Reliques of Ancient English Poetry," who was once vicar of the parish.

#### ALMS DISHES.

There are throughout the country a good number of silver alms dishes, most of which are quite plain, though a few are most beautifully ornamented with leaves and fruit in repoussé work, and others are engraved.



COMMUNION SERVICE.  
Easton Mauduit, Northamptonshire.



## CHRISTENING BOWLS.

Occasionally a christening bowl is found at a church, but it is usually quite plain.

## SPOONS.

Strainer spoons are sometimes used in churches, but probably in most cases they are of domestic origin, having the bowl afterwards pierced for use in removing anything from the wine.

The greater part of the Communion plate now in use was given by individuals, and such gifts are frequently recorded in mediæval wills. Thus, in 1246, King Henry III gave a chalice to the Church of All Saints, and smaller vessels to the other parish churches in the town of Northampton.\*

## Coronation Plate.

*"A crown of pure gold on his head."*

—PSALM xxi, 3.

THE English Regalia was generally kept in Westminster Abbey, though in times of danger it was sometimes removed to the Tower of London. During the reign of Henry VIII, the Crown jewels were taken to the Tower, where they are now permanently housed.

The present regalia is but a small portion of what it used to be, both Kings and Parliaments having helped to disperse it.†

In 1625 King Charles I pawned a great number of the Crown jewels to Holland, in order to raise money for his wars with Spain. These included "A greate riche 'Jewell of goulde' called the 'Mirroure of Greate Brittaine'": a gold cup with "The Dreame of Paris," weighing 120 ounces: the gold cup with "The Morris Dance," weighing 147 ounces: "The Constable's Cup": and many more celebrated articles.‡ There is no record of these jewels ever having been redeemed.

Again in 1643 the King melted the crown and sceptre; and the following year the House of Commons issued an order that the King's plate, then in the Tower, was to be melted down and coined. The House of Lords remonstrated, alleging that the beautiful workmanship of the plate rendered it very valuable, but this was without effect, and a few years later these beautiful works of art were consigned to the crucible. Thus unique jewels and plate were destroyed without mercy, and "the produce employed to buy horses."||

\* Bridge's "Northamptonshire," Vol. I, p. 426.

† Rymer's "Fœdera," Vol. XVIII, p. 236.

‡ Chaffers's "Gilda Aurifabrorum."

|| Chaffers's "Gilda Aurifabrorum," p. 200.

In consequence of this, some difficulty was experienced in providing regalia for the coronation of Charles II, and new crowns, sceptres, a globe, staves, maces, and other things, were provided by Sir Robert Vyner at the cost of some thirty-two thousand pounds.

The present regalia consists of the following articles :

Queen Victoria's State crown was made in 1838, and is adorned with jewels from other crowns. It has a crimson velvet cap, with ermine border lined with white silk, and weighs 39 oz. 5 dwt. On the cross patée above the mound in the centre is the inestimable sapphire which is supposed to have been taken from the ring of Edward the Confessor. In front is the heart-shaped ruby said to have belonged to the Black Prince.

St. Edward's crown is the great state crown of England, and is the diadem which is set upon the brows of each of England's monarchs ever since the pious Confessor relinquished it. The name, however, and not the thing itself, is all that survives; for the original crown, which is traditionally supposed to have been worn by King Edward, was "broken and defaced" by the bigots of the Commonwealth. The present crown was made by Sir Robert Vyner in 1662, from the old designs; and was slightly altered and enlarged for the coronation of our late King Edward VII. It consists of a cap of crimson velvet, which is turned up with ermine, and round which is a gold circlet, bordered at both edges with rows of pearls, and studded with large rubies, emeralds and sapphires, encompassed with brilliants. From the circlet rise in alternation four crosses patée and fleur de lys of gold, each set with precious stones. From the crosses spring arches of gold bordered with pearls and set with precious stones, which meet at the centre to support an orb filleted with rows of pearls. Above the orb is a cross patée richly studded with gems, among which the three large pear-shaped pearls which adorn the upper arms of the cross are specially conspicuous.

Mary of Modena's circlet, which was used at her coronation, and which she first wore. It consists of a golden circlet set with magnificent pearls, and a large diamond in front.

Mary of Modena's crown, which was worn by the Queen after her coronation. This has arches, surmounted by a cross patée, and is ornamented by large diamonds and pearls.

The Prince of Wales's coronet is of gold, with a single arch carrying a cross patée, and it is adorned with jewels.

St. Edward's staff of pure gold, 4 feet  $7\frac{1}{2}$  inches long, with mound and cross patée at the top. This staff formed part of the regalia made by Sir Robert Vyner in 1662.

There are five sceptres.

The Royal sceptre with the cross, is made of gold, it is 2 feet  $9\frac{1}{4}$  inches long, and the shaft is enriched with rubies, emeralds and diamonds. At the top there is a magnificent amethyst, from which there springs a cross patée, thickly set with brilliants and other gems.

The Royal sceptre with the dove is similar to the other royal sceptre, except that it is slightly longer, less ornate, and it bears a

dove on a cross above the mound instead of a cross patée. The dove with wings expanded is enamelled white.

The Queen's sceptre with the cross is also made of gold, it is 2 feet 10 inches long, and is ornamented with diamonds.

The Queen's sceptre with the dove is somewhat smaller, but more highly ornamented than the royal sceptre.

The Queen's ivory rod is 3 feet  $1\frac{1}{2}$  inches long, the mound has a cross patée on which is an enamelled dove. This sceptre was made for Mary of Modena.

The Queen's crown, which was designed and manufactured for the coronation of Queen Alexandra, is composed entirely of diamonds, all of which are mounted in silver settings, this being the only metal completely displaying the beauty and brilliance of the stones. The circlet is entirely encrusted with brilliants of the finest water, which are placed as closely as possible throughout. This strikingly rich band supports four large crosses patée, and four large fleur de lys, which, placed alternately, enclose the purple silk velvet cap. The centre of the largest cross patée displays the priceless Koh-i-noor, the unique feature of the crown. From the crosses and fleurs de lys spring eight graceful arches, curving inwards, also set with diamonds. The arches converge in the centre, and support an orb, encrusted with diamonds, which is surmounted by a cross patée of large diamonds.

The total number of stones used is 3,688, and the crown only weighs 22 oz. 15 dwt.

There are two orbs.

The larger orb is a golden globe 6 inches in diameter. It has a fillet round the centre, from which springs an arch, both fillet and arch being ornamented with pearls and precious stones. On the top is a large amethyst surmounted by a cross, composed of diamonds and other stones. It was made by Sir Robert Vyner.

The smaller orb is very similar, and was made for the coronation of Queen Mary, the consort of King William.

The ampulla is a golden eagle, with expanded wings, the height of which with the pedestal is 9 inches, and the diameter of the pedestal  $3\frac{1}{2}$  inches. The body of the eagle is filled with oil, by unscrewing the head, and the oil is poured out through the beak at the coronation. This is undoubtedly an ancient piece of plate, and probably older than the time of Charles II.

In addition, there are the following: the King's ring, having a splendid sapphire in which is set the cross of St. George in rubies, with which the Sovereign weds his people at the coronation; the Queen's ring, a table ruby, the hoop of which is encrusted with rubies; the bracelets; Queen Elizabeth's salt-cellar, and the coronation spoon, of which more hereafter. These articles are illustrated in Mr. Cyril Davenport's beautiful work.\*

\* "The English Regalia," by Cyril Davenport, 1897.

## Corporation Plate.

*“JACK CADE. Strike off their heads, and bring them both upon two poles . . . for with these borne before us instead of maces, will we ride through the streets.”*

—SHAKESPEARE, 2nd Pt. “Henry VI,” Act iv, sc. 7.

THE only articles used by corporate towns that we need consider now are maces; for, although such towns often possess loving-cups and other vessels, they are not, like maces, used officially.

Maces were once used as weapons of warfare. Thus, at the Conquest of England, Duke William and Odo, Bishop of Bayeux, fought with maces; and it is said that Odo carried this terrible and crushing instrument in lieu of a sword, because the canons of the Church forbade a priest to shed blood.\*

Afterwards maces were used as symbols of authority, and are found in almost every borough in England.

And first as to sergeants' maces. The earliest of these is of the fifteenth century; this is silver parcel gilt and 25 inches long, with an iron grip, and a later crown at the top. It is now at Hedon, in Yorkshire. At Stratford-on-Avon and a few other places there are maces of about the same date, none of which has a crown. In the sixteenth century the heads of the maces became more bowl-shaped, and the lower end lost its mace-like character, and appeared with small brackets at the base. In the course of the seventeenth century the head was enlarged to give room for various symbols, such as the royal arms, or the initials of the sovereign, and a crown was added above the bowl, surmounted by a globe and cross. The small brackets also were carried upward; first they were placed at the lower end, then half-way up the handle, and finally immediately beneath the bowl. About 1650, sergeants' maces ceased to be manufactured; at least hardly any were made after that time.

Secondly, as to great maces which were borne before the Mayor as a sign of authority. The earliest of these now in existence, is the fine one at Chichester, which is of the early part of the seventeenth century. The maces at Stafford, Grimsby and York are only a little later in date. These maces, though somewhat more ornate, are made on the same lines as the sergeants' maces before noticed. The mace of the House of Commons, which was made in 1649-50, is a good example of maces of that date. In the eighteenth century many of the maces were made with baluster stems, the other parts remaining unaltered.

Maces of exceptional form are sometimes found. Thus, maces shaped like oars are now at Dover and other seaport towns. That at Dover is a plain silver oar, and is a symbol of the Admiralty

\* Freeman's “History of the Norman Conquest.”

jurisdiction, being held by the town clerk of Dover as registrar; it is probably of the time of Queen Elizabeth. The mace of the Tower Ward in London is also uncommon. It was made in 1671, and is surmounted by a model of the Tower, with small turrets at the corners, each having a weather-vane, with the letters C.R.

A few societies, such as the Royal Society and the Society of Antiquaries, also have the privilege of using a mace.

Further information about maces will be found in "The Corporation Plate," by Llewellyn Jewitt and W. H. St. John Hope, 1895.

## Domestic Plate.

IN all houses of the better class a court cupboard, or livery cupboard, was essential. This was, according to Nares, a movable closet or buffet in which plate and other articles of luxury were displayed. He gives the following quotations from "Comenius's Janua," printed in 1659:

"Golden and gilded beakers, cruzes, great cups, crystal glasses, cans, tankards, and two-ear'd pots are brought forth out of the cup-board, and glass case, and being rinsed and rub'd with a pot-brush, are set on the livery-cupboard."\*

Shakespeare alludes to this in "Romeo and Juliet," where the serving-man exclaims: "Away with the join-stools, remove the court-cup-board, look to the plate."†

## MAZERS.

"A bowl or mazer curiously carved."

—DRYDEN'S "Virgil."

Mazers are ancient wooden drinking-vessels, on which much has been written and learning expended. Even the meaning of the word is disputed, although the general opinion obtains that it was derived from "maserle," or maple wood. For in early times platters and bowls, and other articles for the table, were frequently made of beech or maple wood, often having silver mountings.

The Bishop of Chichester, in his will in 1253, speaks of his great cup of mazera; and such mazers are mentioned for a little over three hundred years from this date, in all kinds of inventories and wills, the spelling of the name, of course, varying very much. After 1590 no more mazers were made.

Simon the goldsmith, who lived in 1369, and who was a benefactor to the Goldsmiths' Company, was called Simon le Maserer, from his skill in making silver-mounted mazers.

\* Nares's "Glossary," 1822.

† "Romeo and Juliet," I, v. 7.

Early mazers had a rim above, and a small rim for foot below, being wide and shallow, and generally having an inscription round the upper rim. The later ones are generally deeper, and often mounted on high feet. Inside, in the centre, there is usually a flat plate called the print, or boss, often ornamented with a shield of arms or other design. The object of this was, no doubt, to cover the flaws made in completing the turning of the bowl.

The earliest mazer now known is at Harbledown Hospital, near Canterbury, and has a plain gilt foot or stem, a plain rim, a silver gilt medallion, with the figure of Guy, Earl of Warwick, and an inscription. This vessel is of the time of Edward II. After this comes the "Scrope Mazer," which is now at York; it has a long inscription on the rim, which fixes the date of it as being about 1400. It stands on feet made of small heads, and is altogether a most interesting specimen.

At All Soul's College, Oxford, there is a set of mazers, one of which, made in the middle of the fifteenth century, is a very fine specimen of such a cup. This is mounted on a high circular foot, and has a deep rim round the edge, both being silver gilt and somewhat plain. On the bottom, inside, there is a boss, or print, bearing the arms and initials of the donor, Thomas Ballard. A cup made of polished maple, in the collection of the late Mr. E. P. Shirley, of Eatington, bore the legend on the rim :

"In the name of the Tirnite  
Fille the kup and drinke to me."

At the Armourers' Hall, London, there is a large deep bowl nearly a foot in diameter. The silver gilt foot and rim of this bowl are united by bands in the same manner as are those of cocoanut cups. Oriel College, Oxford, is the possessor of a very fine mazer, made about 1470. This has a low, circular foot, ornamented with stiff leaves, points downwards. The upper rim is deep, and also ornamented with similar leaves, points upward, and the legend in black letter :

"Mir racione vibas non quod petit atra voluptas  
sic caro casta datur lis lingue suppeditatur."\*

A vessel called the Narford mazer, formerly in the collection of Sir A. W. Franks, P.S.A., bears the London hall marks for 1532 on the silver gilt rim, on which are the words :

"CIPHUS REECTORII ROFENSIS PER FRATREM  
ROBERTUM PECHAM."

in Tudor capitals, black letters having ceased to be used after the end of the fifteenth century.†

\* Cripps's "Old English Plate," 1891, p. 243.

† "Archæologia," Vol. XIII, p. 392.

Another of Sir A. W. Franks's mazers has a very low rim for foot, and a somewhat deep rim above, ornamented with small pendant leaves and the text in large letters :

“ MISEREMINI: MEI: MISEREMINI: MEI:  
SALTEM: VOS: AMICI: MEI.”

At All Souls' College, Oxford, is a deep but somewhat small bowl, which is mounted on a tall foot and stem composed of clustered shafts, so that the whole forms a standing cup; it was made in 1529. With the Inquest plate at St. Giles's, Cripplegate Without, London, there is a mazer bowl of maple wood, mounted with a broad silver gilt rim and foot, round the stem of which is a scroll ornament, above which is inscribed: “Ihon Birde Mead This In Anno Domine 1568;” the foot is engraved with various ornaments, and on the print inside is a merchant's mark.\*

Nothing more remains to be said about mazers, as the manufacture of them entirely ceased towards the end of the sixteenth century.

## Standing Cups.

“*And guf hem echone  
Couppes of clene gold and coppes of silver.*”

—“Piers Ploughman,” p. 39.

THE State cups possessed by the great men of the land in the Middle Ages were often of great value and beauty. Sometimes these cups were made of solid gold or silver, and sometimes of cocoa-nuts or ostrich eggs mounted with silver.

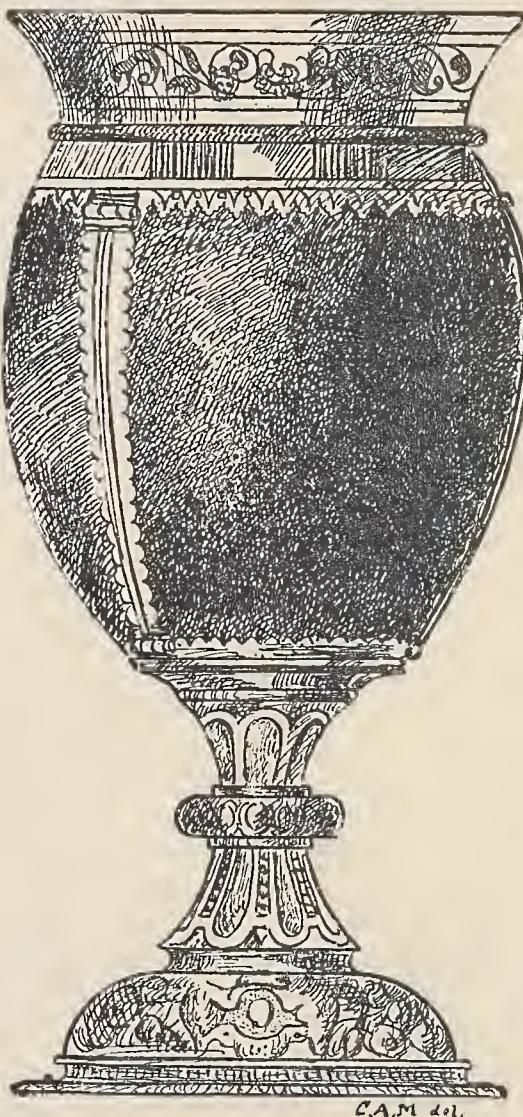
Some of these are of early date, for at the end of the thirteenth century we find the Bishop of Durham bequeathing a cocoa-nut cup with a foot and mountings of silver; and such cups are very frequently mentioned in old wills and inventories. Many of the City companies have specimens of these cups. The Ironmongers possess a good cocoa-nut cup, made at the commencement of the sixteenth century.† The Armourers and Vintners also possess such cups, that of the latter having been made in 1518; and the late Mr. E. P. Monckton had a good cocoa-nut cup which was made in London in 1856-7.‡

At Corpus Christi College, Cambridge, there are the remains of what is probably the oldest cup formed by an ostrich egg in the world. It dates from the fourteenth century, although the present silver mounts are not older than 1592. The well-known ostrich egg cup at Exeter College, Oxford, is somewhat later in date, having

\* “Archæologia,” Vol. L, p. 167. † Cripps's “Old English Plate.”

‡ See next page.

been made in 1610, but it is a fine example of this particular form. The foot is of the shape usual at that time; the stem is formed of three ostrich legs, supporting the egg, which is held in position by three bands, and on the cover an ostrich stands on a plume of feathers.\* The Earl of Ducie has a unique silver gilt cup which



SILVER-MOUNTED COCOA-NUT.

Two-thirds natural size, date 1586-7,  
belonging to Mr. E. P. Monckton.

was made in London in 1584, shaped as an ostrich egg, with hinged straps and a foot surmounted by four dolphins.

“Cups made of the horn of the wild bull of the English woods, and tipped at either end with gold or silver,” were likewise used in very early times. At Queen’s College, there is a cup, the horn of which it is made being twenty-five inches long; the end is tipped

\* Cripps’s “Old English Plate.”





SILVER GILT STANDING CUP.

Date 1609. The Property of the Marquis of Exeter.

by metal formed into an animal's head, and is supported by two claw-shaped feet attached to bands, and round the upper end of the horn is also an inscribed band. The lid, surmounted by an eagle, is of later date. At Christ's Hospital, London, there is a somewhat similar horn, but in this case the two claw-shaped feet are attached to a single band, and are side by side instead of being in front of each other. The Cawdor horn is also celebrated, although it is not the original one, but was made in the time of Henry VII. The horn is borne by the royal supporters, and is highly ornamented.

Of standing cups made entirely of the precious metals there are many notable examples still remaining. The cup at Lynn is supposed to have been given to that town by King John; it is silver gilt, richly ornamented with enamelled figures, the stem is slender, the foot circular, the height 15 inches, and it is of the fourteenth century.\* The Foundress's Cup at Christ's College, Cambridge, of the fifteenth century, is a quaint, if not altogether pleasing, piece of work; the stem, bowl and cover are ornamented with broad twisted bands composed of conventional foliage in repoussé work. At Pembroke College, Cambridge, there is a fine specimen known as the Anathema Cup, bearing the London hall marks for 1481, and it is one of the earliest dated vessels in existence. The second earliest cup with a date mark is the "Leigh Cup," now at the Mercers' Hall, London. This is of silver gilt, richly ornamented by raised ropes, which form lozenges, containing alternately heads of maidens and flasks; round the bowl and lid is a record of the gift of this cup, on the foot and bowl is an open cresting, and the lid is surmounted by a virgin with an unicorn. At Christ's College, Cambridge, there is a handsome standing cup or stoup, covered with diaper work enclosing double roses, *fleur de lis*, and portcullis in the centre of each lozenge, and a daisy at each intersection, which was made early in the sixteenth century.

The Richmond Cup, now at Armourers' Hall, made about the same time, is of a different type, having raised ribs, which form the bowl, cover, and stem. The silver gilt hanap or standing cup at Portsmouth was made in 1590, and presented by Robert Lee to the Corporation. At Corby Church, Co. Northampton, there is a beautiful silver gilt covered cup that was made in 1601. The bowl and cover form a perfect oval, entirely covered with repoussé work of bands of leaves; on the cover is a pyramid, with three sides; the stem is baluster in form, with a high foot.† This cup was evidently made for secular purposes, though now used in the church. A somewhat similar cup will be found at Braunstone Church, Co. Leicester.‡

A very fine standing cup with cover, made of silver gilt, repoussé with fruit and foliage, strap work and dolphins, with the London hall marks for 1604-5, bears the legend:

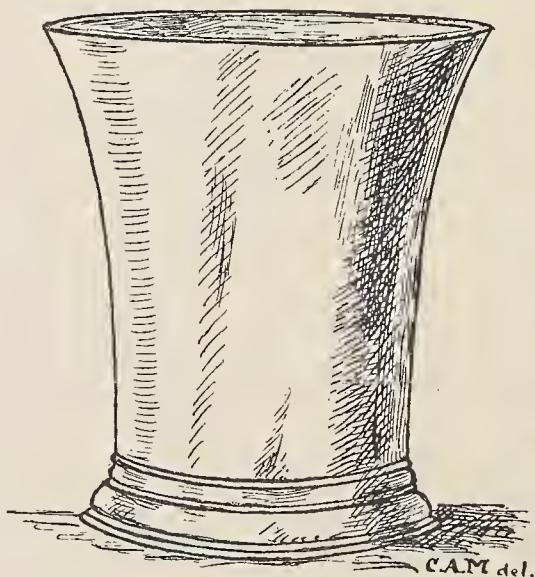
\* "Examples of Art Workmanship."

† Markham's "Church Plate of the County of Northampton," p. 77.

‡ Trollope's "Church Plate of Leicestershire," p. 321.

“ This Cupp was Made of the Greate Seale of  
Irelande In Anno Domini 1604 After the  
Deathe of The Blessed Queene Elizabeth  
The Moste Blessed Prince That Euer raigned  
Adam loftus lord Archbissopp of Dublin was then  
And Is Now lorde Chaunceller of Irelande and was  
Three Tymes lorde Justice and Gouernor of the same realme.”

This cup belongs to Mr. J. Dunn Gardner, and is now in the South Kensington Museum. A highly enriched gourd-shaped cup, called “The Berry Cup,” forms part of the Corporation plate of the town of Portsmouth; it is silver gilt, and was made in 1608-9. At the Clothworkers’ Hall there is a large and well-worked cup, which was given by Samuel Pepys in 1678. The bowl of this is formed of two parts, the inner being plain, and the outer one, which is removable, is ornamented with flowers and scrolls of elaborate



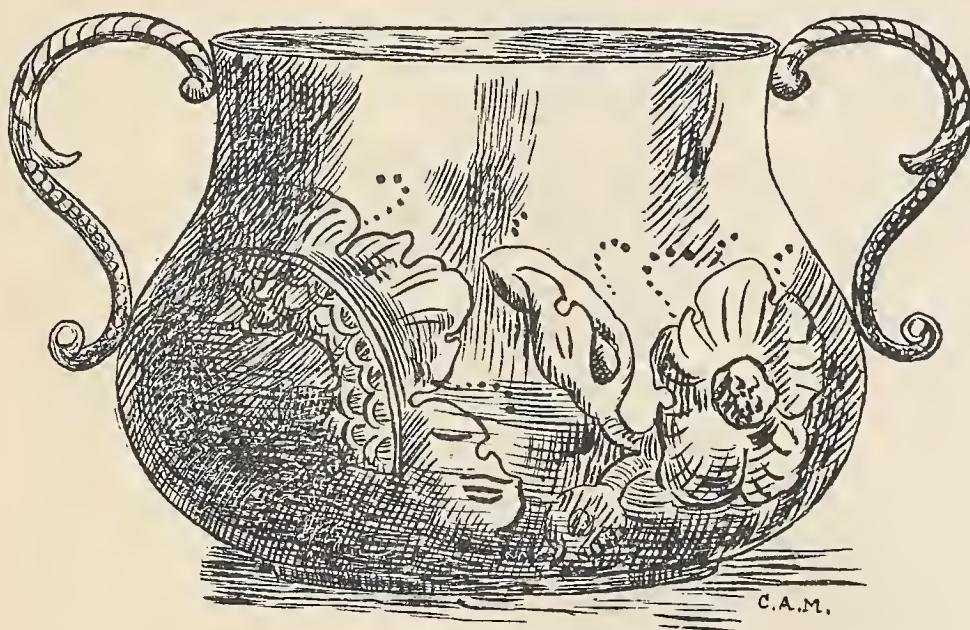
#### SMALL SILVER BEAKER.

Stamped in Norwich, 1697, belonging  
to J. H. Walter, Esq.

form. The designs in the eighteenth century were somewhat different, being more urn-shaped, and having two, or sometimes three, handles. A fine example of such a two-handled covered cup, made in 1739 by the celebrated Paul de Lamerie, is now at the Goldsmiths’ Hall in London. This is simple in outline, but richly decorated with masks and flowers in repoussé work. Many of the standing cups made at this period are of the same pattern as the Wedgwood ware designed by Flaxman; indeed, some of the silver vessels made at this time might almost as well have been in china as in silver.

## TANKARDS.

These are large vessels, with a handle and cover, used for drinking. The earliest were made in the middle of the sixteenth century, and many excellent examples are still in existence. At Corpus Christi College, Cambridge, there is a very old silver tankard which is used as a flagon. And at the Ashmolean Museum at Oxford there is a fine tankard which was made in 1574; this has straight sides, partly ornamented with the incised patterns used on early Communion cups, and partly with the egg and tongue pattern, and heads in medallions, in the Renaissance style. At Clare College, Cambridge, there is the celebrated Poison Cup, which is made of glass, enclosed in silver filagree casing, of about the same date.



CUP OR PORRINGER.

Date 1671, Lodington, scale two-thirds full size.

A little later the tankards are made somewhat taller and narrower; and in the middle of the seventeenth century they assume a tall cylindrical shape, often adorned with strap work or semi-classical ornamentation. Still later the tankards were made shorter, and of much larger diameter, often being quite plain. Such tankards were almost always used in churches as flagons immediately after the Restoration, and until flagons made of the round-bodied shape came into fashion.

Other smaller cups are known by special names, such as Tazze, Beakers, Porringers and Caudle Cups.

A TAZZA is a small but elegant cup, with a wide but shallow bowl, a tall, slender baluster-shaped stem, and circular foot, similar to the ordinary shallow champagne glasses of the present day. A very curious silver gilt tazza, called a loving-cup, made in London

in 1525-6, was given to the Corporation of Portsmouth by Mrs. Bodkin; it is low, with a large foot, and on the bowl, which has a straight side, is inscribed, "Si Deus nobiscum quis contra nos." There is also an elegant little tazza made in 1582-3 belonging to the same Corporation.

A BEAKER is a small cup without handles, like a little tumbler, and only slightly ornamented. These came into use at the commencement of the seventeenth century, and were more commonly made in Holland or Germany than in England. At the Mercers' Hall in London there is a gilt beaker which was made in 1604, ornamented with three maidens' heads on the side. At Upton Church, Co. Northampton, there is an elegant little beaker of about the same date, which was probably made in Germany; the upper part is plain, and the lower is covered with an engraved ornament, and in three medallions are as many heads, apparently of Dutch or German folk. At the neighbouring church of Sutton there is also a little beaker-shaped cup; it is rude, and has no hall marks, and was probably made in the locality.\*



SMALL SILVER JUG.

Stamped in Norwich, c. 1700, belonging to  
J. H. Walter, Esq.

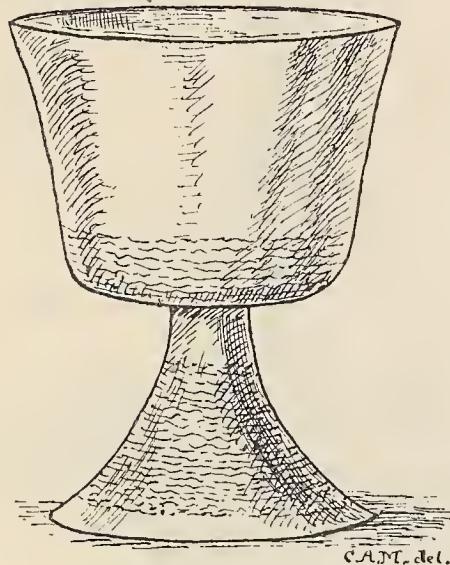
A PORRINGER is a little vessel shaped like a modern sugar-basin, with a wide mouth, two handles, and often a loose lid.

A CAUDLE CUP commonly has a small mouth, swelling out below into a bowl form. At Loddington Church, Co. Northampton, there is a pretty little silver porringer or caudle cup with two handles, covered with leaves and flowers in repoussé work, that was made in 1671.†

\* Markham's "Church Plate of the County of Northampton," pp. 276, 291.  
† *Ibid.*, p. 179.

Both porringers and caudle cups were used for drinking posset; they were mostly made in the seventeenth or in the early part of the eighteenth centuries, and are often of most elegant form and ornamentation.

Various other small cups and jugs were made, two of which we illustrate.



SMALL SILVER CUP.

Date 1649-50, belonging to  
A. C. Fletcher, Esq.

## Ewers and Basins.

*“As you know, my house within the city  
Is richly furnished with plate and gold;  
Basins and ewers to lave her dainty hands.”*

—SHAKESPEARE, “Taming of the Shrew,” II, i, 348.

IN the Middle Ages ewers and basins were much used at meals, for when people ate more or less with their fingers, it was essential that these vessels should be carried round after each course, in order that the guests might wash their hands.

The introduction of forks in the seventeenth century rendered the use of the ewer and basin, to a large extent, unnecessary, and they therefore ceased to be made for that purpose.

At Corpus Christi College, Cambridge, there is an early ewer and salver of the year 1545. The ewer has eight sides, somewhat like a large coffee-pot, with spout, handle and lid, and ornamented with engraved arabesques. The salver is also ornamented with

arabesque work round the edge, the centre being raised with a coat-of-arms on a boss.

The Duke of Rutland has a fine silver gilt ewer and basin of the dates 1579 and 1581, which were exhibited at South Kensington in 1862.



SILVER GILT FLAGON.

Easton Neston Church, Northamptonshire. Made by  
Paul de Lamerie in 1735.

The Corporation of Bristol possess a good ewer and salver, ornamented with engraving and repoussé work, which were made in 1595.

The Corporation of Norwich also possess a fine set, made in 1617. The ewer is vase-shaped, with a high foot, spout, and high handle, and is covered with classic figures in repoussé work. The salver also is covered with similar figures in repoussé, having an elegantly ornamented border, and a high boss or print in the centre.

At Peterborough Cathedral there is a very beautiful silver gilt

dish\*, 19½ inches in diameter, which was made about 1650. The broad border of this is ornamented with fruit and flowers in high relief. This was probably made for a domestic salver, though it is now used as an alms-dish.

At Towcester Church, Co. Northampton, there is a large and handsome, but plain, ewer and basin,\* which were made in 1691, and given to the church in 1755 by Thomas Farmor, Earl of Pomfret.

At Easton Neston, in the same county, there is an ewer† which is an excellent specimen of Paul de Lamerie's work, and was made in 1735. It is beaker-shaped, without stem, the foot formed by a double-rolled ornament, the lower portion enriched by a raised Romanesque pattern, the upper portion quite plain; the spout is curved, and also enriched with a raised pattern; the handle is partly formed of foliage. The lid is large and very ornate, formed of double-rolled mouldings, which curve up to a centre-piece; this is high, formed of several members, and is clasped by three little brackets, above which is an ornate shield bearing the arms of Fermor and Jeffreys, and surmounted by an earl's coronet. It was given by the Earl of Pomfret.

Another beautiful ewer belonging to the Goldsmiths' Company, made by Lamerie in 1741, was exhibited in 1862 at South Kensington. It is helmet-shaped. "On the lower part of the vase is a winged mermaid with two tails, accompanied by two boy-tritons blowing conches. The foot consists of marine flowers, shells, and reptiles. On the upper part of the vase are festoons of flowers, and the company's badges, the leopards' heads. The handle has a very bold half-length figure of a sea-god, terminating in foliage." The Company also own a salver to correspond, which is ornamented with Louis Quatorze scrolls and figures of boys.

After this time the work becomes plainer, engraving being used instead of repoussé work.

In the time of Queen Anne these vessels were also engraved and chased. The salvers often had the edges shaped, and were mounted on small feet. A little later they took the form of elliptical trays with handles.

\* Markham's "Church Plate of the County of Northampton," pp. 112, 232, 287.

† See previous page.

## Standing Salts.

*“Where is the salt; where are the hospitable tables?”*

—POTTER, “Antiquities of Greece,” B. iii, c. 21.

VESSELS to contain salt played an important part in the economy of the house in the Middle Ages, the great standing salt marking the line between the higher and lower guests at the table.

The earliest salts are shaped like hour-glasses, and are sometimes with and sometimes without covers. At Corpus Christi College and New College, Oxford, and a few other places, there are specimens of this type, which were all made towards the end of the fifteenth century.

In the sixteenth century the type changed to a cylindrical form, richly ornamented with repoussé work, and covered with a lid. Of this pattern is the fine standing salt at Corpus Christi College, Oxford, which was made in 1554. There is also a good standing salt belonging to the Corporation of Norwich. It is of silver gilt,  $15\frac{1}{4}$  inches high, cylindrical in shape, and the cover is surmounted by a statuette resting on a spear, with a shield bearing the city arms; the date of it is 1567-8. At Portsmouth there is, with the Corporation plate, another fine standing salt, made in 1615-6, with cylindrical body, having a bowl for salt at the top, then three brackets supporting a second bowl, and three more brackets supporting a cover, which is surmounted by a three-cornered ornamental spike.\* Standing salts of this period are also found of square form, and in appearance more like caskets than salts. Such a salt is that belonging to the Vintners’ Hall, London, which is of silver gilt, and a most beautiful specimen. Somewhat later the salt assumed a bell shape, and it was sometimes divided into several compartments, fitting one above another, in order to contain salt and spices.

In the seventeenth century salts of more simple form came into use, which were low and plain, sometimes circular, sometimes square, and sometimes octagonal. Small trencher salts were also used; these were circular or triangular, with a small depression in the centre to contain the salt.

A very remarkable silver salt, made about 1698, is the exact model of the original Eddystone lighthouse. This is made in stories. The lower is large and empty, and appears to be made of piles bound together; the next has a lid perforated for pepper, and appears as if made of masonry; the upper story is also made of masonry, having a depression above to contain the salt; this is surrounded by a gallery and surmounted by the lantern, which is perforated for pounded sugar; above this again is scroll work, ter-

\* “Corporation Plate,” by Ll. Jewitt and W. H. St. John Hope.

minating in a weather-vane. Outside there is a little ladder from the base to the first story, where it joins a little winding staircase leading to the gallery.

In the eighteenth and nineteenth centuries small open salts, standing on feet, and often being simply a cage or frame to contain a small glass vessel holding the salt, came into use.

## Spoons.

*“Therefore behoveth him a ful long spone  
That shal ete with a fend.”*

—CHAUCER, “The Squiere’s Tale,” l. 10,916.

SOME elegant specimens of Anglo-Saxon spoons have been found in different parts of England. Two of these are figured in “Archæologia.”\* The first made of silver jewelled with garnets, was found at Chatham, and is an interesting example; the second was found at Desborough, Co. Northampton, and is also probably Anglo-Saxon; the bowl is large and oval, the stem plain, tied in at intervals by small bands; the handle also is oval and flat, and ornamented with an incised pattern.

Silver spoons appear to be first mentioned in the will of Martin de S. Cross in 1259,† and from that time they are frequently referred to in mediæval wills.

One of the most beautiful spoons now in existence is that known as the Coronation spoon. Although the date of this cannot be accurately determined, it is supposed to be of the twelfth or thirteenth century. It is made of silver gilt, with four pearls on the lower part of the handle; the bowl is elegantly ornamented with an engraved arabesque pattern, and the handle also is well moulded.‡ This spoon is used to hold the oil for anointing the sovereign at the Coronation, and is now kept with the regalia in the Tower of London.

A very early domestic silver spoon, of slender make, with fig-shaped bowl, “six-sided steele,” and gilt “dyamond poynte,” is mentioned by Mr. C. J. Jackson.|| In the bowl is stamped the leopard’s head, uncrowned, but surrounded by a circle of dots; and the spoon probably belongs to the early part of the fourteenth century.

Spoons terminating with the head and shoulders of the Virgin Mary are known as “Maidenhead spoons,” and such spoons are recorded in an inventory of Durham Priory made in 1446;§ and several good examples of these spoons are still in existence.

\* Vol. LIII, pp. 116, 117.

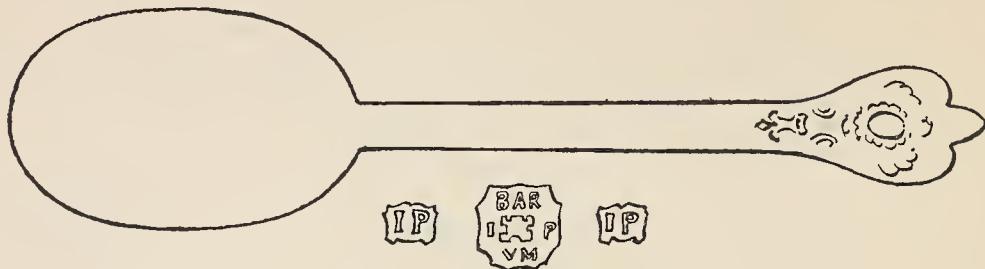
† “Wills and Inventories” (Surtees Society, 2), i, 9.

‡ “Archæologia,” Vol. LIII, p. 118.

|| *Ibid.*, Vol. LIII, p. 130.

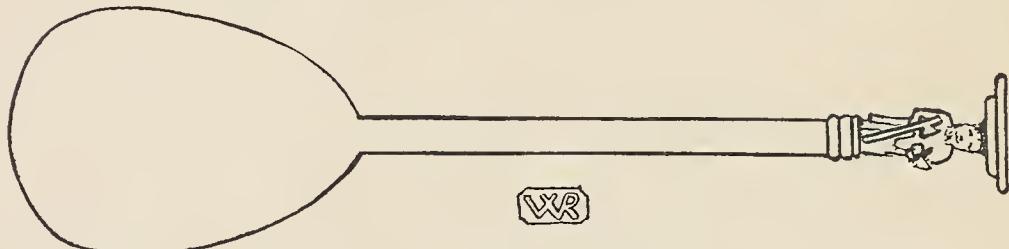
§ “Wills and Inventories” (Surtees Society, 2), i, 91.

Other examples have knobs shaped as acorns, diamond points, animals, birds, or other terminations. Sometimes the handle was



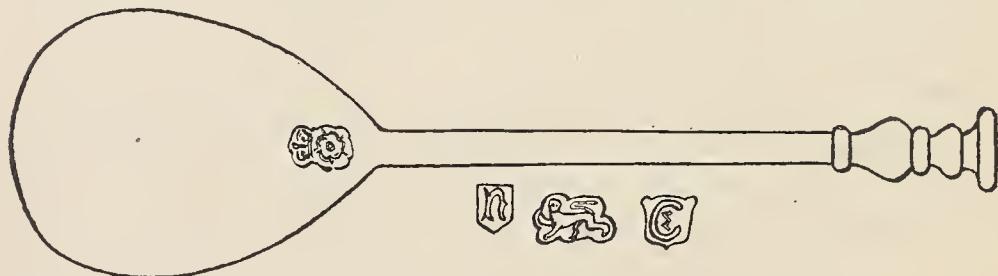
SILVER SPOON.

Stamped in Barnstable, c. 1660, belonging to J. H. Walter, Esq.



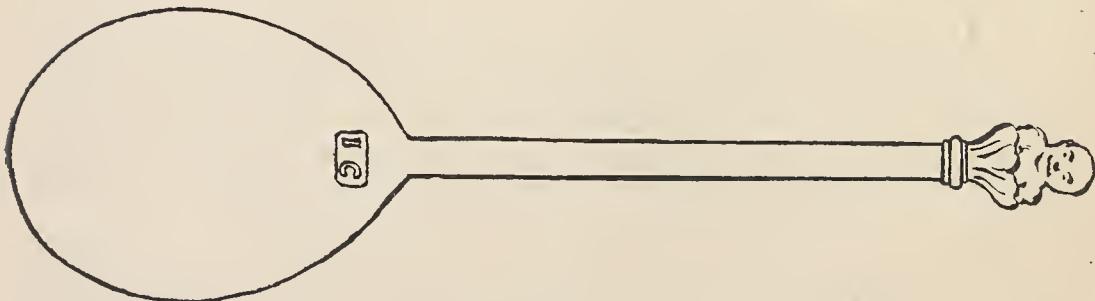
SILVER APOSTLE SPOON.

St. Matthias, date 1656, belonging to J. H. Walter, Esq.



SILVER SEAL HEAD SPOON.

Stamped in Norwich, 1610, belonging to J. H. Walter, Esq.



MAIDENHEAD SPOON.

c. 1650, belonging to J. H. Walter, Esq.

simply cut off, and such a spoon was said to be "slipped in the stalk," and, being almost painfully plain, obtained favour with the Puritans.

An apostle spoon made in 1490-1 appears to be the earliest still

remaining, though there are many of later date. The most perfect set is probably that made in 1626-7, now belonging to the Goldsmiths' Company. This set consists of thirteen pieces, one being the "Master spoon," bearing the figure of Christ; the others bearing the figures of the twelve apostles, each with his symbol. At Dallington, Co. Northampton, there is a pretty little spoon with St. Andrew bearing the cross saltier, which was made in York in 1599-1600, and which is now used as a strainer spoon in the church.\*

In the seventeenth century the form of the stem changed, becoming flatter and wider at the top, and often turned up; and a little later the stem was continued at the back of the bowl, forming the rat-tail type.

In the middle of the eighteenth century the "Onslow" pattern of spoon was introduced; the handle of this is curved like an Ionic volute, only downwards instead of upward, as had previously been the case.

Then followed the many varieties of the "King" and "Fiddle pattern" spoon, which are in use at the present day.

## Forks.

*"Then must you learn the use, and handling of your silver forke at meales."*

—BEN JONSON, "The Fox," iv, 1.

SILVER forks did not come into general use until comparatively modern times, though the quotation given above shows that they were used in 1605 when "Rare Old Ben Jonson" wrote his *Volpone*.

The earlier forks no doubt were made of steel. The oldest now known are probably the set of twelve which were made in 1667, and are now at Cotehele, Co. Cornwall. These have three prongs, with plain flat handle, cleft at the top. Another three-pronged fork, made during the reign of Charles II, was dug up in Covent Garden. This has a flat round handle, nicked at the top, on which is engraved a coat-of-arms.† Four-pronged forks were first made in 1726, although there is one with the Musgrave crest that was made in 1683, but it is possible that this was fashioned out of a spoon. All modern forks are made with four prongs, the handles generally matching the spoons with which they are used.

\* Markham's "Church Plate of the County of Northampton," p. 89.

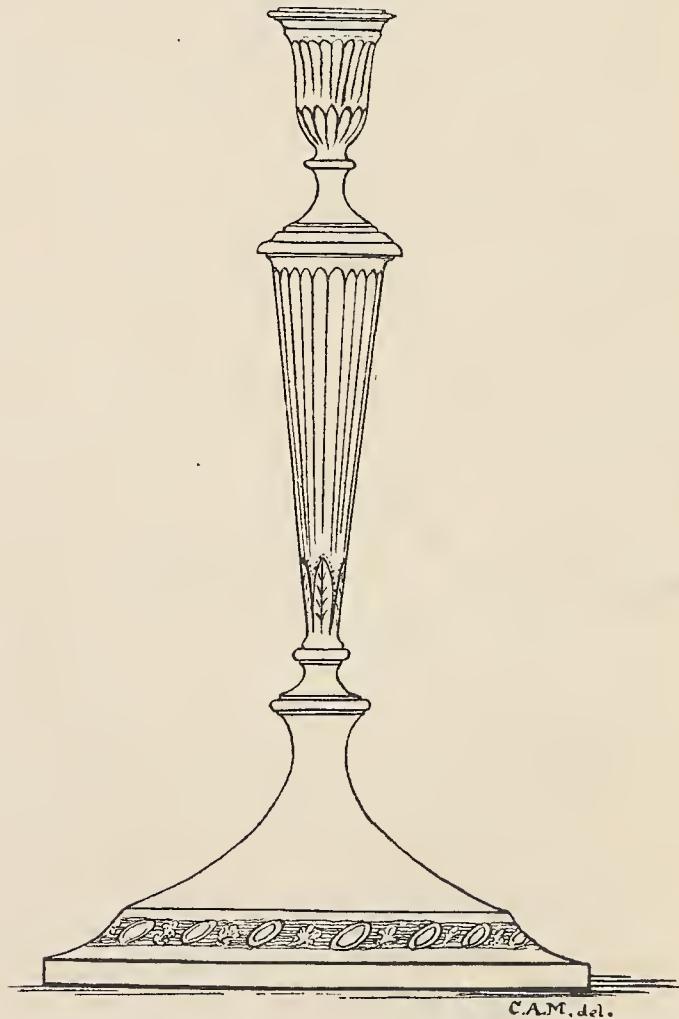
† Cripps's "Old English Plate," 1891, p. 313.

## Candlesticks.

*“A candlestick all of gold.”*

—ZEC. iv, 2.

THE celebrated candlestick made in the twelfth century at Gloucester, of white metal gilt, is the earliest, as well as one of the finest, in the country. It has a large head with pricket, a straight



SILVER CANDLESTICK.

Date 1791-2, belonging to J. H. Walter, Esq.

stem with three bosses, interlaced bands, knots, monsters, and other objects, on a tripod of dragon's claws, and is of Byzantine character. It was given by Abbot Peter of Gloucester to the Church of St. Peter at that city, and is now in the South Kensington Museum.\*

\* Pollen's “Gold and Silver Smiths' Work.”

After this solitary specimen there is nothing to be noticed until the reign of Charles II. We then meet with candlesticks having square bases, stems composed of clustered columns, and a square rim. In the seventeenth century baluster stems of simple form came into fashion, and a little later more ornate patterns were employed. In the eighteenth century the Corinthian column was introduced for candlesticks, movable candle sockets being then first used. About the same time baluster stems were used. The candlesticks were then enriched with festoons of flowers looped to bosses or masks in high relief, the whole being very ornate and often of great beauty. During the present century all the old designs have been reproduced for candlesticks.

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It is sad to think of the multitude of beautiful articles which have been made for pleasure and for state, and destroyed. Indeed the very costliness of the materials in which the great goldsmiths of all ages have wrought, has ensured the ruin of their beautiful works. At various times religious houses, sovereigns and nobles, have sold their treasures, which have found their way into the melting pot, and applied the proceeds for their immediate needs.

In this sketch it has not been possible to do more than give an outline of the history of the workings of the precious metals, of the makers, of the various vessels wrought, and of the changes of form that have obtained at different times. Still, it is hoped that these notes may not be without interest to those who appreciate old, curious, or beautiful workmanship.

C. A. MARKHAM, F.S.A.



ENGLISH GOLD AND SILVER SMITHS.



## ENGLISH GOLDSMITHS.

THE following interesting notes relating to celebrated gold and silver smiths, are taken from the "Gilda Aurifabrorum," written by the late Mr. William Chaffers, and first published in 1883 by Messrs. Reeves and Turner.

Among the celebrated goldsmiths of a remote period\*—who, it will be remembered, were frequently artists and designers of architecture, as well as sculptors, painters, and workers in the precious metals, and excelling in one or more of the fine arts—we shall include in our list several of foreign extraction, but who must have resided for a lengthened period in England, judging from the beautiful examples extant, and their elaborate workmanship, many of which are still preserved in this country.

We give a probably imperfect record of their names and the well-known specimens of their art which have rendered them famous all over Europe, confining ourselves as much as possible to those of our own country.

### SAINT DUNSTAN (Patron of English Goldsmiths).

Tenth century.—Dunstan of Glastonbury, where he was born A.D. 924. His father's name was Herstan; his mother's, Cynedrida. He entered a monastery when young, and probably learned there the goldsmith's art. When he left, he erected a cell in which was a forge as well as an oratory, adjacent to the Church of Glastonbury; employing his time partly in devotional austerities and partly in the exercise of making ecclesiastical vessels and ornaments for the church, such as crosses, censers and chalices, as well as goldsmith's work in general, both for the clergy and laity. He instituted the Order of Benedictine Friars, one of its rules being the prohibition of marriage, which, it is said, originated from a disappointment in love he met with in early life.

While working at his forge and anvil on one occasion, a mysterious person entered his cell to give an extensive order for plate,

\* Mr. F. G. Hilton Price has kindly furnished us with his pamphlet of "Notes on the Early Goldsmiths and Bankers, to the Close of the XVII Century," to which we have made frequent reference. (Proceedings of the London and Middlesex Archaeological Society, Vol. V.)

but Dunstan discovered that his visitor was no less a person than the devil himself in disguise, on which he immediately took the red-hot tongs from the fire and seized His Infernal Majesty by the nose; the unexpected application made him roar and bellow so as to disturb the whole neighbourhood. So runs the tradition. Dunstan at length attracted the notice of the Saxon king, Athelstan, and he was made Abbot of Glastonbury in the year 942 by his successor, King Edmund, who supplied him with money to restore the Abbey. He continued in favour with Edred and Edwy, and was raised by them to the dignities of Bishop of Worcester, subsequently Bishop of London, and in 961 he became Archbishop of Canterbury. On the accession of Ethelred II in 978, his influence with that monarch declined, and he was deposed; but although shortly reinstated, he was so mortified that he died of grief and vexation in A.D. 988, and was buried in Canterbury Cathedral.

He was canonised as saint, and from his high appointments in the State, combined with his previous employment as goldsmith and worker in the precious metals, he was chosen patron of the goldsmiths of England, and especially by the Goldsmiths' Company of London, who paid to his memory honours without end. Their records abound with notices of ceremonials and observances to their patron saint on special occasions. Their gorgeous hall was adorned with his image of silver-gilt set with gems and precious stones of fabulous price. Much of their plate bore his effigy. They had "St. Dunstan's Light" kept constantly burning in St. John Zachary's Church, the cost of maintaining which formed an annual item in their Wardens' accounts. They had a chapel also in St. Paul's Cathedral.

In 1460, "On St. Dunstan's Eve all the hoole compayne of the Lyverye shall assemble at the Hall in their second lyverye and shall have iiiij chapeleynes to wayte and goo before them to Pawls" (St. Paul's). On its being debated whether St. Dunstan's day should be kept by shutting up their shops and keeping holiday, the Company agreed to do so. He is designated in their books "Seynt Dunstan, our blessed Patron, Protector, and Founder," and on their feast days they drank to his memory from a great and costly cup, surmounted by a statuette of the saint, called "St. Dunstan's Cup." He was considered as having been a brother of the craft; indeed, some of his handicraft was extant in 1280, for in the wardrobe accounts of Edward I is noted: "A gold ring with a sapphire of the workmanship of St. Dunstan." However, all these observances ceased at the Reformation. Under date 1550, the Company changed their election day, and discarded the religious ceremonies from St. Dunstan's day to that of the Holy Trinity; but still their festivities were continued. A few years earlier (in 1547, October 4), we read: "At the assembly on this day Mr. Wardens desired to know the pleasure of the assistants for the ymage of Seint Dunstan, because of the Injunctions," and they agreed that "Mr. Alderman Bowes (Sir Martin), and the Wardens with iiiij other, soche as they sholde appoynte, sholde take the same ymage and breake yt, and turn yt to the moste

profett of the house. Also that the gret standyng cuppe with Seynt Dunstan on the topp, sholde be lykewyse by them bee broken and turned into other plate."

To Dunstan has been attributed the placing of pegs in tankards. Finding that quarrels very frequently arose in taverns from disputes about the proper share of the liquor when they drank out of the same cup, he advised Edgar to order gold or silver pegs to be fastened at regulated distances in the pots, that every man should know his just allowance. The space between each peg contained half a pint.

We must not leave unnoticed the splendid tapestry used for the decoration of Goldsmiths' Hall, made at a great expense in Flanders, illustrating events in the history of St. Dunstan; the entire expense of which work was £550. The Wardens' accounts contain some interesting items: "Paid Mr. Gerard Hughes for the rich arras for the hanging of the Hall; for devising the story; for making the stories in black and white; to four masters, every one of them sixteen days at a shilling a day; for a boy to sharpen their colours (chalks); for the translation of the story out of English into Dutch, that the foreign workmen might understand it: to Mr. Hughes for costs and charges, lying in Flanders, and for canvas, &c."

A.D. 600.—*St. Eloi*, Bishop of Noyon, was born in 588 at Catalac in Limoges, and received the name Eligius (chosen by God), as a prognostic of his great destiny. He was chosen Patron of French Goldsmiths, having succeeded St. Martial, or Marcel. He was apprenticed to a goldsmith named Abbo, and when he was perfected in his art he went to Neustria, and made acquaintance with the treasurer of King Clothaire, named Bobbo, who introduced him, and he was entrusted by the King with a mass of gold to make a fauteuil, to be incrusted with precious stones. With the quantity of gold he had received he made two fauteuils, instead of one, as ordered. The King was astonished to see two instead of one, and exclaimed: "One can judge from this act of the confidence which may be placed in the conduct of more important things." He advanced speedily in his art, and made a great number of gold vases set with precious stones and other jewels, assisted by his apprentice, Thillon. King Dagobert placed the same confidence in Eloi; he was the founder of the monastery of Solignac, which, like others of the same time, were schools of the liberal arts, especially that of goldsmith. Thillon was made abbot. Numerous vessels of gold and silver were made by him for the churches, especially for St. Denis. The chair above alluded to is preserved in the Cabinet des Antiques at Paris—traditionally attributed to Eloi—as well as an altar-cross, set with precious stones, made by order of King Dagobert, at St. Denis. Saint Eloi, Bishop of Noyons, died in 659. His name is here introduced, being chosen as Patron of the Guild of "Hammermen" of Scotland, or smiths, among which goldsmiths were anciently included, until those of Edinburgh obtained a separate charter in 1586, confirmed in 1687.

600.—*Thillon*, pupil of St. Eloi, before-mentioned, was of Saxon or English origin.

A.D. 849-901.—*Alfred the Great*, although not actually a practical goldsmith, greatly encouraged, and probably superintended, the working of the precious metals into jewellery and plate.

The business of a goldsmith was held in great repute by the Anglo-Saxons, and a poem in that language, speaking of the various conditions of men, contains lines which may be thus translated :

“ For one a wondrous skill  
In goldsmith’s art  
Is provided,  
Full oft he decorates  
And well adorns  
A powerful King’s noble,  
And he to him gives broad  
Lands in recompence.”

Among the many skilful artificers collected by Alfred the Great were many workers in gold and silver, who, acting under his instructions, executed with incomparable skill many articles in these metals. In striking corroboration of this account, a most beautiful and interesting example is preserved in the Ashmolean Museum at Oxford, called the Alfred Jewel; this golden brooch, or locket, is of oval shape, richly wrought, and decorated with an enamel portrait outlined with gold cloisons on a piece of rock-crystal; around the bust, in Saxon characters, are the words *Aelfred me haet gewercan* (Alfred had me wrought). It was discovered in 1693 in the Isle of Athelney (near the Abbey), where Alfred retreated in A.D. 878, and fortified it against the Danes; the portrait may not improbably be that of the King himself.

1090.—*Otto the Elder*, goldsmith in the reign of William II, was appointed Engraver to the Mint.

Eleventh century.—*Theophilus*, a monk of the middle of the eleventh century, was a practical goldsmith, or he could not have described so minutely the technical details of the goldsmith’s trade. His work entitled “*Diversarum Artium Schedula*” (“*Essay on Various Arts*”) treats of miniature-painting, glass-making, enamel, and the goldsmith’s art so accurately that his instructions can be followed at the present day. His nationality is disputed; he has been claimed by Germany, Italy and France as a native, or denizen, but it is a moot question, and why may not England put in a claim? for we have shown that these arts were practised in this country successfully in convents at that early period. He describes the methods of working gold and silver—the necessary tools, the ingredients of the alloy, etc. He was, at the same time, *aurifabrum mirabilem pictorem doctum et Vitrearium sagacem*, or three artists in one.

Eleventh century.—*Vulfuin*, or *Vulfinus*, a monk of Chichester, who was a goldsmith in the eleventh century, is mentioned by *Ordorius Vitalis*. From the similarity of the name of the goldsmith,

Wolvinus, who made the Paliotto of Milan, in 835, some confusion has arisen.

1100.—*Leofstane*, goldsmith, flourished in the reign of Henry I. He was made, by the King, Provost of London, a title antecedent to that of Mayor.

1110.—The celebrated Gloucester candlestick, preserved in the South Kensington Museum, must be noticed as an example of English monkish workmanship, made at Gloucester, a fine example of the transition period between the Romanesque, or Celtic, and the Gothic. It is of alloyed silver, and has a straight stem, with three bosses, and interlaced bands, knots, and pierced foliage supporting men, monsters, dragons, birds, etc., on a tripod of dragons' claws. It bears several Latin inscriptions, one of which records its gift by Abbot Peter of Gloucester to the Church of St. Peter, at Gloucester. It is twenty-three inches high. These pricket candlesticks were frequently of large size. The most complete example is the seven-branched candlestick at Milan Cathedral, of gilt bronze, of about the same date, above fourteen feet high.

1130.—*Otto, the Younger*, and *William Fitz Otto* were goldsmiths in the reign of Henry I, and were severally engravers to the Mint.

Twelfth century.—*Brithnodus*, Abbot of Ely, was a worker in gold and silver. Four images made by him, covered with silver gilt and precious stones, were stripped to appease the resentment of William the Conqueror.

Twelfth century.—*Leo*, a contemporary of Brithnodus, was by him instructed in the goldsmith's art.

Twelfth century.—*Elsinus*, his successor, made a reliquary for the bones of St. Kindreda. The Abbey was able to offer William the Conqueror a thousand marks by the sacrifice of gold and silver ornaments, after the resistance made in the island by the Saxons.

Twelfth century.—*Baldwin*, a goldsmith (probably a monk of the Abbey of St. Albans), is mentioned by Matthew Paris as the maker of a large cup of gold for Robert, Abbot of St. Albans, "which was adorned with flowers and foliages of the most delicate workmanship, and set with precious stones in the most elegant manner." His Latinised name was *Bauduinus*.

Twelfth century.—*Robert, Abbot of St. Albans*, is noticed by Mathew Paris as being a skilful goldsmith. He made two remarkable reliquaries, covered with golden images, and other choice works in gold and silver. He was a great promoter of the goldsmith's art, and under his supervision many artistic and sumptuous objects were fabricated.

Twelfth century.—*Ralph Flael*, in the reign of Henry II, was a goldsmith and Alderman of London; he held in demesne the ward of Aldersgate. He is mentioned in the amerciaments of the guilds for being adulterine, that is, set up without special license. "Gilda aurifabrorum unde Radulfus Flael est Aldermanus."

Twelfth century.—*Anketil* was a celebrated goldsmith. He was a monk of St. Albans, and acquired such a reputation for his

works in the precious metals that he was invited by the King of Denmark to superintend his goldsmiths' works, and be his banker and money-changer. A pair of candlesticks, made of silver and gold, and presented by Robert, Abbot of St. Albans, to Pope Adrian (our countryman), were so much esteemed for their exquisite workmanship that they were consecrated to the basilica of St. Peter at Rome.

Twelfth century.—*Solomon of Ely* was a pupil of Anketil of St. Albans, and assisted him in his works at the monastery.

1189.—*Henry Fitz Alwyn*, goldsmith. King Richard I, Cœur de Lion, in order to maintain the expenses incurred in the Crusades, levied large subsidies upon the city, and in return granted to the citizens the privilege of electing their own chief magistrate, who was designated "Maior," a title taken from the Norman *Maire*. The first elected to this high office was Henry Fitz Alwyn, whose ancestor Alwyn, cousin of King Edgar, was styled "Alderman of all England." Henry Fitz Alwyn was mayor for twenty-four years (1189-1213).

1192-3.—*Henry de Cornhill* was Warden of the Mint, fourth and fifth Richard I. In the third year of Richard I he accounted for the profits of the Cambium of all England, except Winchester.

1212.—*William Fitzwilliam*, a goldsmith, about this time founded at St. Helen's, in Bishopsgate, a priory of Benedictine Nuns, and probably built a church for them, against that of St. Helen's, which afterwards came into their possession; the ruins of the nunnery were pulled down in 1799.\*

Thirteenth century.—*William Fitz Otho*, or *Otto*, in the sixth of King John (1204) made the dies for the Mint at Chichester, being Engraver to the Mint.

1222.—*Ilger*, goldsmith, was Master of the Mint in this year.

1224.—*Everard*, a goldsmith of London, was Warden of the King's Exchange at the Mint, ninth Henry III.

1242.—*Ralph Eswy*, goldsmith, was one of the Sheriffs in 1242. "In 1243 he was again chosen Mayor and presented to his Lordship the King at Westminster." (Riley, "Mayors and Sheriffs of London.")

1243.—*Hugh Bland*, goldsmith, was one of the Sheriffs in 1243.

1243.—*Richard Abel*, goldsmith, succeeded William Fitz Otho as Engraver to the Mint (twenty-seventh Henry III).

1243.—*William Fitz Otho*, probably the same mentioned above, was goldsmith to King Henry III, and made many rich ornaments for the use and adornment of the Lady Chapel in Westminster Abbey. In the twenty-eighth year of this king's reign (1243) he directed Fitz Otho to make "a dragon in manner of a standard or ensign, of red samit, to be embroidered with gold, and his tongue to appear as continually moving, his eyes of sapphires, to be placed in

\* He was the son of "William the Goldsmith." Sir William FitzWilliam, Merchant Taylor, servant to Cardinal Wolsey, Alderman of Bread Street Ward, 1506, was a lineal descendant, from whom is descended the present Earl Fitz-William. ("Annals of St. Helens," by Rev. J. E. Cox, D.D.)

the church against the King's coming thither." Two years later he ordered the Keeper of the Exchequer to "buy as precious a mitre as could be found in the city of London, for the Archbishop's use, and also one great coronal of silver to set wax candles upon in the said church."

1255.—*William of Gloucester*, "the King's Goldsmith," was Keeper of the Dies, Master of the Mint in 1258. In the forty-first Henry III (1256) "This King, as a further ornament for St. Peter's (Westminster Abbey), ordered a sumptuous monument to be erected there, for his daughter Catharine, deceased, giving order to his treasurer and his chamberlain of the treasury to deliver to Simon de Welles, five marks and a half for his expenses in going to London for a certain brass image to be set upon her tomb, and returning home again. And upon the same tomb there was also set a silver image; for the making of which William of Gloucester, the King's goldsmith, was paid sixty and ten marks."

1262.—In this year there was a quarrel between the goldsmiths and the tailors, who met in great bodies, fully armed, with loss on both sides. The riot was quelled by the Mayor and Aldermen, and thirteen of the ringleaders executed.

1269.—Among the fifty-eight adherents of Simon de Montfort, who was defeated and slain at the battle of Evesham, when Henry III was released from prison, were—*Conrad*, the goldsmith; *John Fitzpatrick*, goldsmith; and *Hubert*, the goldsmith: they were banished the kingdom with the rest. On the submission of the Barons, they were heavily fined, and the City of London was obliged to pay 20,000 marks. (Riley.)

13th century.—*Edward Fitz Otho*, Engraver to the Mint, and Master.

1265.—*Thomas Fitz Otho*, do. do.

1280.—*Hugh Fitz Otho*, do. do.

1290.—*Thomas Fitz Otho*, do. do.

1294.—*William Fitz Otho*,\* do. do.

1275.—*Ralph le Blount*, or *Le Blund*, goldsmith, and one of the wardens of the Company, was Alderman of Bassishaw Ward. He was Engraver to the Mint in 1267, having succeeded Richard Abel in that capacity.

In 1275.—*Michael Thovy*, goldsmith, for holding with the Barons, was imprisoned with others, and, by reason of murders and robberies imputed to him by the Aldermen, was hanged in 1275. (Riley.)

1275.—*Gregory de Rokesley*, a celebrated goldsmith, lived in the Old Change; he was Keeper of the King's Exchange and Chief Assay Master of all the King's mints in England. Sheriff in 1271. He was eight times Mayor, between 1275 and 1285, when, for refusing to appear at the Tower as Lord Mayor before the King's

\* No less than three tenants-in-chief under the Conqueror are entered in Domesday, under the appellation of "Aurifaber." One of these, Otto Auri-faber, held in Essex; and his descendants, under the surname of *Fitz Otho*, appear to have been almost hereditary Mint Masters to the Crown for two centuries, becoming extinct about 1300.

justices—asserting his privilege by throwing off his civic robes at the Church of Allhallows, Barking, and then obeying the mandate as a private individual—he had his office seized, together with the liberties of the city, by John de Kirkeby, the King's treasurer; and *Ralph Sandwith* (not a goldsmith) was appointed "Custos" in lieu of the Mayor, which office he held from 1286 to 1289. In 1297 the liberties were restored, and the office of Mayor revived.

In the eighth Edward I (1279), the value of the coins had become so deteriorated by clipping, that a new standard of value was established, and a new coinage issued, which was conducted by an agreement with *William de Turnemire*, of Marseilles; groats and half groats were made as well as sterlings or pennies. The pound of Easterling money was to contain twelve ounces, to wit, fine silver, such as was then made into foil, and commonly called "Silver of Guthurons Lane,"\* viz., 11 oz.  $2\frac{1}{4}$  dwt. The dies for this new money were delivered to *Gregory de Rokesley* on May 27, 1280. *Gregory de Rokesley* was buried in Christ's Church, Newgate Street.

1276.—*Jocee*, the goldsmith, was Keeper of the Dies and Master of the Mint in this year.

1279.—*Sir Thomas de Frowick*, Alderman of Cheap Ward and Mayor, was a warden of the Goldsmiths' Company. He is named in the Parliamentary rolls as the maker of the golden crown for the coronation of Edward's second Queen, Margaret.

1280.—*Sir William Faryngdon*, goldsmith, Sheriff, 1281, and Mayor, who gave his name to the City Ward of Faringdon.

*Stow* says that Faryngdon was purchased of *Ralph le Feure*: "All the Aldermanrie, with the appurtenances within the Citie of London, and the Suburbs of the same between Ludgate and Newgate, and also without the same gates. Which Aldermanrie, *Ankerinus de Averne* held, during his life by the Grant of *Thomas de Arderne*, to have and to hold to the said *Ralph*, and to his heires, freely without all challenge, yeelding therefore yeerely to the said *Thomas* and his heires, one Clove or Slip of Gilliflowers, at the Feast of Easter . . . in consideration of 20. marks."

1284.—*Laurence Ducket*, goldsmith, who had taken shelter in the tower of Old Bow Church after wounding one *Ralph Crepin*, was murdered therein in 1284, for which, says *Stow*, sixteen persons were hung, a woman, named *Alice*, burnt, and many rich persons "hanged by the purse." The church was interdicted, the doors and windows filled with thorns, till it was purified again.

Thirteenth century.—*John of Limoges* probably resided many years in England, and executed the beautiful tomb, enriched with coloured champ levé enamels, of *Walter de Merton*, Bishop of Colchester, still existing in Westminster Abbey.†

\* *Guthurons Lane* led out of Cheapside, east of Foster Lane, and took its name from a former resident and owner thereof, it was inhabited principally by gold-beaters. It is now called *Gutter Lane*.

† It was very much the practice in the Middle Ages, especially in monasteries, to call not only the monks, but people who were instructed therein, by their Christian names, adding thereto the city or place from whence they

1290.—*William Torel*, goldsmith and citizen of London. It has been attempted to prove that he was an Italian of the family of Torelli, but the name of Torel occurs in documents from the time of the Confessor down to the said William Torel. He is celebrated for the beautiful recumbent statue of Eleanore of Castile, Queen of Edward I, ob. 1290, in Westminster Abbey, on the altar tomb at the east end of Edward the Confessor's chapel, which has been thus described: "Her image, most curiously done in brass, gilt with gold, her hair dishevelled and falling very handsomely about her shoulders, on her head a crown, under a fine canopy supported by two cherubim, all of brass gilt." It is well preserved, and uninjured as when originally placed there. The stone work of the Queen's tomb was constructed by Master *Richard de Crundale*, mason. Torel built the furnace in which the statue was cast in St. Margaret's Churchyard. Torel also executed the effigy of gilt bronze on the tomb of Henry III (1291), in the Confessor's chapel. The shrine of Edward the Confessor, erected by Henry III, when the church was rebuilt, was decorated with mosaics, the work of *Peter, the Roman Citizen*. The pavement before the altar was executed by Roman workmen, with materials brought from Rome. The name of the artist was *Odoricus* (1267-8).

1300.—*Ade*, the King's goldsmith in the reign of Edward I, made many of the gold and silver vessels for the sideboard of that monarch. In the wardrobe accounts of Edward I his name frequently occurs; from which we select the following: "Duo disci argenti pro interculis facti per filium Ade Aurifabri Regis de proprio vesselo ipsius Regis pond vjli. vijs. iiijd."

1307.—*John de Louthe and William de Berkinge*, goldsmiths of London, were the principal jewellers of Queen Isabella, consort of King Edward II. In a Cottonian MS. communicated to the Society of Antiquaries by Mr. E. A. Bond, is noticed some jewellery purchased of them by the Queen for £421. Among these were: "A chaplet of gold, set with balays, sapphires, emeralds, diamonds and pearls, price £105; a crown of gold, set with sapphires and rubies of Alexandria, price £80; a circlet of gold, price £60," etc.

1308.—*Sir Nicholas Faringdon* (son of Sir William), of "Chepe," goldsmith, was four times Mayor, 1308, 1313, 1320 and 1323. Warden of the Goldsmiths' Company. He was buried at St. Peter's le Chepe, a church that, before the great fire, stood where the tree still stands in the churchyard at the corner of Wood Street.

1323.—*Walter de Lincoln*, goldsmith, is spoken of as having a tenement adjoining the eastern site purchased for the Goldsmiths' Hall, in 1323, in the way called St. Vedast, in the parish of St. John Zachary, London. In the deed of sale by the executors of Sir

came. These establishments were frequently schools for teaching the various arts and the technicalities of trades, among which was that of the goldsmith; by which custom the actual surname in many instances became altogether forgotten. This was the case, more or less, all over Europe. Hence we have John of Limoges, William de Gloucester, Solomon of Ely, Walter de Merton, John de Chichester, Jan Van Delft, Roger of Ely, etc.

Nicholas de Segrave to Sir William de Swift, Clerk, on behalf of the Goldsmiths' Company, the witnesses are *John de Grantham* and *Roger de Ely*, Sheriffs of London, *Henry de Lecheford*, Alderman of the Ward (Aldersgate), *Richard de Wyhall*, *Robert Box* and *Thomas de Lincoln*, goldsmiths. Dated May 19, 1323. Of this first erection of the Hall little is known. The second Hall is supposed to have been built by Sir Dru Barentine, in 1407.

*Lincoln*, a goldsmith in the reign of Richard II, 1381, probably Thomas de Lincoln, before-mentioned, was summoned, with others, to give advice as to the best steps to be taken for the preservation of the coin in England, which had been exported to foreign countries in large quantities.

1323.—*Roger of Ely*, goldsmith, was Sheriff of London during the mayoralty of Sir Nicholas Faringdon. In 1323, the site of the first Goldsmiths' Hall was purchased. His name is appended as witness to the deed of sale before referred to.

1324-1404.—*William of Wykeham*, consecrated Bishop of Winchester in 1367, is said to have designed the celebrated Gothic crozier which he left by will, with other plate, to New College, Oxford, of which he was the founder. His own image is in the volute, kneeling before the Virgin, which last has been removed since the change of religion.

His great and useful talents, especially his skill in architecture, appear to have recommended him to the favour of Edward III. He persuaded that monarch to pull down a great part of Windsor Castle, and rebuild it from his plan, in that plain magnificence in which it now appears; and many other buildings were restored or rebuilt under his directions. He died on September 27, 1404.

1326.—*Sir Richard Betane*, or *Britaine*, goldsmith, was Mayor in this year.

1332.—*Henry de Gloucester*, citizen and goldsmith of London. His will, originally in Latin, is given in Weever's "Funeral Monuments," page 421. He was buried at St. Helens, London. He bequeaths to his daughter, Elizabeth, vj shillings, being a nun in the said convent of St. Helen's, etc.

1334.—The four wardens of the Company were *Thomas de Berkelé*, *Richard Lonerye*, *John de Makenhened*, *Simon de Berking*.

1337.—The four wardens of the Company: *Thomas de Rokesley*, *Richard Lonereye*, *John de Kingeston*, and another name illegible.

1339.—The four wardens of the Company: *Nicholas de Walyngwick*, *William D'Espagne*, *Robert de Shordich, jun.*, *Nicholas de Farndon*.

In 1339 three London goldsmiths were retained for a year by the Chapter of St. Paul's in consequence of a bequest of gold and jewels to the shrine of St. Erkenwald.

1340.—The four wardens of the Company: *Richard Denys*, *Robert de Shordich, sen.*, *Robert le Marechal*, *John de Kyngeston*.

1349.—*John Walpole*, goldsmith, was buried in Allhallows Church, Bread Street, 1349.

1349.—*Simon de Berking*, “Aurifaber, London; liberavit unum caput de auro, Sancti Mathei, cum una mitr’ (mitre) garniat’ cum perr’ et perlis, et unum ped’ de argento cum duobus angelis” (Kal. Exch.). The golden chef and the silver foot were reliquaries.

1350.—*Robert de Shordich, senr., Adam de Walpole, John de Lincoln, and Rafe Comins*, goldsmiths, were wardens of the Goldsmiths’ Company in this year. In the records, under the head of expenses: “Because all the wardens here mentioned were dead, expended on the poor” (sum obliterated). The occasion of their sudden death was the great plague which desolated the greater part of England, and was especially fatal to the city of London; the nature of the above entry, and the absence of all entries for the succeeding year, are appalling proofs.

1357.—*Sir John de Chichester* was an eminent goldsmith, Master of the Mint, fortieth Edward III (1365), Sheriff, 1359, Mayor, 1369-70, in which year William Walworth was Sheriff. His shop was at the corner of Friday Street, in the Chepe. He made the King’s privy seal, and the wedding jewellery for the King’s son and the Lady Blanche.

In Riley’s “Memorials of London,” we find the particulars of a present of plate from the City of London to Edward the Black Prince, on his return from Gascony in 1371, from which we quote two items as an example of the manner of expressing weight and value in the fourteenth century by the Tower pound, which was given at the Mint in coined money in exchange for the bullion received by the Mint in *Troy* pounds, a profit thereby accruing of three-quarters of an ounce in the exchange of each pound weight converted into money, which was the King’s prerogative until the Tower pound was abolished in 1527: “Bought of John de Chichestre, Goldsmith, 48 esqueles (ecuelles) and 24 salt-cellars, by Goldsmiths’ weight, £76 5s. od., adding six shillings in the pound with the making, total £109 os. 9d.; also 6 chargers’ weight, £14 18s. 9d., which amounts, with the making, to £21 7s. 2d.,” etc. *Goldsmiths’* weight (poids d’orfèvres) was the same as the *Tower* weight.

1360.—*Thomas Raynham*, goldsmith. His name occurs in the Royal Wardrobe Accounts as one of Edward III’s goldsmiths.

Fourteenth century.—*Godfrey, of Wood Street.*

1360.—*John Hyltoft*. In 1369 (forty-second Edward III) an agreement, still extant, was entered into between the Goldsmiths’ Company and the Dean and Chapter of St. Paul’s, for maintaining a chantry in the Chapel of St. Dunstan in that cathedral for the soul of John Hyltoft, goldsmith of London. The date at which the goldsmiths founded this chapel we know not, but that they maintained its altar in great splendour is evident, from mention in the account of items of expenditure connected therewith. There is an inventory of silver vessels extant, bought of the executors of John Hyltoft, goldsmith, forty-second Edward III (1369).

1366.—*Thomas Hessey*, goldsmith to Edward III, for whom he furnished a quantity of table plate; also “plate bought of Thomas

Hessey, goldsmith of London, and presented to the Constable of Flanders and others, as gifts from the King." Thirty-ninth Edward III.

1369.—*Simon le Maserer*, goldsmith, is mentioned among the benefactors to the Goldsmiths' Company. He also left money for his obit at St. Dunstan's Chapel, in St. Paul's. Simon was so called from being a maker of silver-mounted masers, as bowls and cups were formerly called, and were in general use at that period, made of maple or other hard wood, mounted in silver, with broad bands, frequently inscribed and chased.

1369.—*John Standulph*, goldsmith, his name occurs in a document of this year. He was Master of the Goldsmiths' Company, and was buried in the Church of St. Foster, Foster Lane.

1369.—*Hawkin, of Liege*, a Flemish artist, executed the figure of Queen Philippa, which lies upon her tomb in Westminster Abbey, remarkable for its cushioned head-dress, which is said to be the first attempt to portray the features of the face or an actual likeness. Queen Philippa, wife of Edward III, was the founder of Queen's College, Oxford. Around the tomb were placed the statuettes of thirty royal personages, to whom she was related, the niches only in which they were placed being in existence. The magnificence of the work may be imagined from the fact that it contained, when perfect, more than seventy statuettes besides several brass figures on the surrounding railing. The tomb of Edward III (1377), by the same hand, has been somewhat better preserved, six of the statuettes still remaining on one side of the monument.\*

1370.—*John Walsh*, goldsmith of London. Edward IV bought of him a silver gilt cup, decorated with enamel.

1382.—*John Frensshe*, goldsmith. In Riley's "London Life," we read, under this date: "One mazer cup, bound with silver gilt, value x<sup>s</sup>, another value v<sup>s</sup>, stolen from John Frensshe, goldsmith."

1380.—The four wardens of the Goldsmiths' Company in this year were *Robert Lucas*, *John Cramb*, *Herre Bame*, and *Herre Mavayne*.

1388.—*Sir Nicholas Twyford* was goldsmith to Edward III. Sheriff in 1377. Mayor in 1388. He is mentioned in the accounts of the Company of 1379. He was knighted, with Sir William Walworth, in 1388. He was buried in the Church of St. John Zachary in 1390, which church he had rebuilt.

1389.—*John Edmund*, goldsmith, Engraver to the Mint, appointed by Richard II.

1390-1.—*Sir Adam Bamme*, goldsmith, Sheriff, 1382, Mayor in 1391 and 1396-7. "In a great dearth, he procured corn from parts beyond the sea, in sufficient abundance to serve the city and the countries near adjoining; to the furtherance of which good work he took out of the orphans' chest in the Guildhall two thousand marks

\* The features of the effigy which lies on the tomb are believed to have been cast from the King's face as he lay in death, and, as Lord Lindsay says ("Christian Art," iii): "The head is almost ideal in its beauty."

to buy the said corn, and each alderman laid out twenty pounds to the like purpose." He was buried in the Church of St. George, Botolph Lane, where his son, Richard Bamme, of Gillingham, Kent, also lies, ob. 1452.

1395.—*Thomas Pole*, goldsmith, was buried in the Church of St. Matthew, Friday Street, in 1395.

1397.—*Adam Browne*, goldsmith, was Lord Mayor in 1397.

1399.—*John Mayhew*. "Paid for a stone of adamant, ornamented and set in gold, xl li." First Henry IV. (Devon's "Pell Records.") The stone of adamant was a loadstone—frequently worn about the person as an amulet against maladies—set in metal.

1400.—*Walter Prest* and *Nicholas Broker* executed in gilt metal the effigies of Richard II and Anne of Bohemia, in the Confessor's Chapel, Westminster Abbey, in the beginning of the fifteenth century. In the Kalendar of the Exchequer, eighteenth Richard II, is a copy of the indenture for the construction of the tomb of Richard II and his Queen, in Westminster Abbey, between the King and Master *Yevele* and *Stephen Lote*, stonemasons (*latomos*), for a marble tomb for Anna, recently Queen of England, and the said Lord King; also an indenture between the King and *Nicholas Broker* and *Walter Prest*, "coppersmiths" of London, to make two statues (*ymagines*) in the likeness of the King and Queen, of brass and laton gilt upon the said marble tomb; with other clauses contained in the indenture; also a design or model (*patron*) of the likenesses of the King and Queen, from which model the said work was to be completed. This tomb was placed in the Abbey before the King's death, his body being subsequently removed from Pontefract Castle and placed under his effigy by Henry V, the son of his murderer.

1400.—*Sir Drugo*, or *Dru*, *Barentyne*, goldsmith, was twice Mayor, 1398, 1408, Sheriff in 1393, M.P. for the City of London, 1394. He lived in Foster Lane. He built the second Goldsmiths' Hall in 1407. In 1395 a singular grant was issued to Margaret, Countess of Norfolk, and Drugo Barentyne, goldsmith of London, licensing them to melt down groats, half-groats, and sterlings, or pennies, to the amount of £100, and to make thereof a silver vessel for the use of the said Margaret, notwithstanding the Statute. It is not easy to ascertain the object of this grant, for it is scarcely possible that there was not a sufficiency of bullion in another form to be readily obtained. "He gave fair lands to the goldsmiths," according to Stow, "and dwelled right against the Goldsmiths' Hall, betweene the which Hall and his dwelling-house he builded a gallery thwarting the streete, whereby he might go from one to the other." He was buried in the Church of St. John Zachary, on December 15, 1415.

1400-1.—*Sir John Frances*, goldsmith, was Mayor in this year, 1400-1. Sheriff, 1390. He was buried in the Church of St. John Zachary. "Johannes Frances, civis et aurifaber et quondam Maior London, qui obiit, 13 December 1405."

1403.—The four wardens of the Goldsmiths' Company were *William Grantham, Salomon Oxeneye, Thomas Lenyde, Robert Hall.*

1405.—*Thomas Atte Hay* was a benevolent goldsmith; he bequeathed the "Horn Tavern" in 1405, now known as "Anderton's Hotel," Fleet Street, to the Goldsmiths' Company, for the better support and sustentation of the infirm members of the Company. The estimated value of his bequest was formerly £760 per annum.

1409.—*William Chicheley*, goldsmith, was Sheriff in this year.

1415.—*William Fitzhugh*, goldsmith, was Comptroller of the Mint from 1400 down to 1418.

1419.—*Solomon Oxney* was one of the Members of Parliament for the City in 1419.

1422.—*Gilbert Van Brandeberg*, goldsmith, Engraver to the Mint.

1422.—*Bartholomew Seman*, gold-beater, usually called "Bartholomew Goldbeter," was Master of the King's Mints, tenth of Henry V, and first and second Henry VI, within the Tower of London and the town of Calais. He died in 1430, and was buried in the Church of St. John Zachary.

1422.—In first Henry VI, *John Bernes*, of London, goldsmith, was appointed by the King to make the money weights for the noble, the half and quarter, and to stamp them, according to the form of the statute of the ninth year of the late King.

1429.—*William Russe*, goldsmith, Sheriff, 1429, Master of the Mints of London, Calais, Bristol and York, tenth and eleventh Henry VI (1431-2), and Warden of the Exchange, tenth Henry VI. (Stow spells his name Rous.) He was buried in St. Peter's Church, in Chepe.

1432.—*John Orewell*, goldsmith, Engraver to the Mint, 1432-40.

1437.—. . . . *Remonde*, a goldsmith. In the privy purse expenses of Henry VII (1437): "Item delivered by your said commandment to send that same day to my Lady of Gloucestre a nouche maad in manner of a man, garnized with a faire gret balay, v gret perles, i gret diamand pointed, with three gret hangers garnized with rubies and perles, bought of Remonde, the goldsmyth, for the some of xl li."

1439.—*William Austin*, of London. Flaxman, speaking of the monument of Richard Beauchamp, Earl of Warwick, at Warwick, describes the figures as being natural and *graceful*, the architecture rich and delicate, and that they are excelled by nothing done in Italy of the same kind at this time, although Donatello and Ghiberti were living when this tomb was erected in 1439. He says, "The artist was William Austin, of London." We insert his name among the goldsmiths, although we have no positive record that he was actually a worker in the precious metals; but the arts were so nearly allied, the sculptor having so frequently received instruction in the workshop of the goldsmith, as in the case of Ghiberti, to whom we have just alluded, that we may be excused in thus recording his name in the list as an English artist and goldsmith.

1440-1.—*Sir John Pattesley*, or *Paddesley*, goldsmith, Master of the Mint, 1434 and 1483, Sheriff, 1432, Mayor in 1440-1, son of Simon Pattesley, of Bury St. Edmunds. In the privy purse expenses of Henry VII (1437): “Fyrste delivered by your gracious commandment and appointment to send to Queen Katerine for her yeras gifte on New Year’s Day, she being at Bermondsey, j tablet of golde with a crucifxe garnized with sapphires and perles weyng aboue xiiij unc’ of golde, and was bought of John Patteslee, golde-smyth, for the some of xl li.” He was buried in St. Michael’s, Crooked Lane.

1443.—In this year the following wardens of the craft of the Goldsmiths’ Company were chosen: *William Walton*, *William Basenire*, or *Bismere*, *William Porter*, and *William Rakeley*, or *Rockley*.

They were re-elected in 1444, but their names were differently spelt, as is frequently the case in early MSS.

1450.—*John Sutton*, goldsmith, was one of the Sheriffs in 1440. Among the epitaphs in St. John Zachary’s Church,\* Stow gives the following: “Here lieth the body of John Sutton, citizen, goldsmith, and Alderman of London, who died 6th July, 1450. This brave and worthy alderman was killed in the defence of the city, in the bloody nocturnal battle on London Bridge, against the infamous Jack Cade and his army of Kentish rebels.”

1450.—*German Lyas*, a foreigner, was admitted into the franchise of Goldsmiths of London, to use the same craft as a freeman, for which privilege he paid to the Almesse of St. Dunstan £8 6s. 8d. In 1452 this same German Lyas was brought before the Wardens for various offences, and particularly for selling a “tablet of gold” which was dishonourably wrought, being two parts of silver. On deliberation it was awarded that he should give to the fraternity a gilt cup of 24 oz. weight, and “lowley obey himself on his knees.” This he did, bringing into the Hall a “cuppe chased with a sonne” (sun), weighing 26 oz., and was pardoned.

1450.—*William Breakspear*, goldsmith, died 1461, buried in St. John’s Zachary, where he is styled “sometime merchant, goldsmith and alderman, the Commonweale attendant.”

1452.—*Thomas Harrison*, goldsmith, is thus lauded in the Company’s books in 1452: “Considering how much the Company was indebted and their livelihood ruinous and in decline, great part of which could not be helped without great and notable cost, had of his blessed dispocation given twenty pounds towards making a parlour in one of the Company’s houses in Wood Street.”

1452.—*Thomas Baby*, Chaplain to the Goldsmiths’ Company, was buried in St. Foster’s, Foster Lane, thus recorded: “Dominus Thomas Baby quondam capellanus aurifabrorum London, qui obiit 3 die Novembri 1452” (Stow).

\* The old church of St. John Zachary, Maiden Lane, near Goldsmiths’ Hall, was destroyed in the great fire and not rebuilt. The parish is annexed to that of St. Anne.

1452.—*Sir Humphrey Hayford*, goldsmith, Comptroller to the Mint and King's Assay Master, 1452-9, Mayor in 1477-8; son of Roger Hayford, of Stratford-le-Bow. He was buried in the church of St. Edmond, Lombard Street.

1455.—*William Wodeward*, goldsmith, Engraver to the Mint.

1456.—*William Hede*, goldsmith, being liveryman of the Goldsmiths' Company, and his wife, both made complaint to the wardens of their apprentice, William Bowden, "who irreverently, shamefully, and of frowwinesse" had beaten his said mistress. His punishment, ordered by the wardens, was that he should be "had into the kechyn of the Hall and there stripped naked, and by the hand of his master beaten until such time as he raised blood upon his body, in likewise as he did upon his mistress, and that he should there be made to ask his master and mistress of grace and mercy, naked as he was betyn."

—Herbert's "History of the Goldsmiths' Company."

1458.—*Edward Rawdon*, a goldsmith, circa 1458.

1460.—*John Adys*, civis et aurifaber, London, qui obiit ultimo die Februarii 1461. Buried in St. John Zachary's Church.

1461.—*German Lynche*, of London, goldsmith, Warden of the Mint, was elected Graver of the Puncheons for life (1460-83); Master and Warden of the King's Mint in his realm of Ireland, within his castle of Dybeln (Dublin), and he was authorised to strike money for currency in Ireland, and was to make all manner of puncheons, irons, gravers, etc., within the city of London, or elsewhere, as should to him seem most needful.

1463.—*Thomas Muschamp*, goldsmith, was Sheriff in 1463, in the mayoralty of Sir Matthew Philip, and was buried in the Church of St. Mary Magdalen, Milk Street.

1463-4.—*Sir Mathew Philip*, goldsmith, Mayor of London in 1463-4, made Knight of the Bath by Edward IV with other aldermen, for bravery on the battlefield, on the occasion of the routing of Falconbridge and the Kentish rebels in their attempt to force the city. He was warden of the Company in 1474, and subscribed 6s. 8d. towards St. Dunstan's feast, which altogether amounted to £15 5s. 2d.

1465.—"Item, my master bout of *Thomas Cartelage*, goldsmith, of Chepe, v chargers of sylver, xvij dysshes, and viij saussers, weyinge lxix<sup>li</sup> xix<sup>s</sup> vj<sup>d</sup>, after iijs the unnce." (Expenses of Sir John Howard.)

1465.—"Item, the yeare aforesaid and the xxvij day of Marche, my master bout of Umfrey the Goldsmythe, a chaffer of sylver weyinge xvij unces and a quarter, and my master payd hym therefor of old grotez 1<sup>s</sup> and in new grotez ij<sup>s</sup> vj<sup>d</sup> paid for every unnce iijs." (Expenses of Sir John Howard.)

1474.—*Oliver Davy*, goldsmith, bequeathed to the Company, in trust, certain property, of the present estimated value of £36 8s. per annum, for poor pensioners.

1478.—*Mylys Adys*, goldsmith, was warden of the Company in 1478, successor of John Adys before mentioned, who died in 1461.

1478.—The ordinances or statutes of the Goldsmiths' Company contained in a MS. book, written on vellum with illuminated initial letters, commences thus :

“Thys Boke was made and ordeynyd by—

*Hugh Brice, Altherman.*

*Henry Coote,*

*Mylys Adys, and*

*William Palmer, Wardens.*

“The xx day of September, in the yere of our Lorde God MCCCCCLXXVIIJ, and in the xvij yere of the Reigne of King Edward the Fourth.

“*Humfrey Hayford, then Mayre of the Cyte of London, John Stokker and Henry Colett, Sheryffs of the same Cyte.*”

1480.—“To *Selys, goldesmythe*, for Mlij (1,052) ageletts of silver and gilt, weying CClxxj (271) unces iij quarters, and for Clv (155) unces grete and small spanges of silver and gilt, cont' in all CCCCxxvj unc' and iij quarters, price of every unce vj<sup>s</sup> = Cxxvij<sup>li</sup> vj<sup>d</sup>. These were afterwards given out to Martyne Jumbard for embrowdering and setting of them in the garnysshing of vj coursour harneys, and a hoby harneys of grene velvet.” (Wardrobe Accounts of King Edward IV.)

1480.—*Matthew Shore*, goldsmith of Lombard Street, husband of the notorious Jane Shore. His shop was called the Grasshopper. Concerning his wife, we find in the Pepys collection an old black-letter ballad, entitled, “The woful lamentation of Jane Shore,\* a goldsmith's wife in London, sometime concubine of King Edward IV.”

In the reprint of Heywood's “Edward IV,” by the Shakespeare Society (first part, pp. 16, 23, 58, Ed. Lond., 1842), Falconbridge having raised a rebellion, marched on to London, encouraging his forces to restore King Henry (who had lately been deposed) from the Tower. On arriving at the gates of London Bridge, entrance to the city is refused by the Lord Mayor and citizens, together with the city apprentices. Matthew Shore, the goldsmith, is also of the party, and, having answered Falconbridge's appeal, is asked his name, and Falconbridge replies, “What! not that Shore that hath the dainty wife—the flower of London for her beauty?” In the second act, at the Mayor's house, Jane Shore is represented as officiating as the Lady Mayoress, whereby the King first becomes acquainted with her. This cannot be a fact, as Shore never was Lord Mayor.

1482.—*Sir Edmund Shaa, or Shaw*, son of John Shaa, of Dronkenfeld, Chester, was a goldsmith and Engraver to the Mint in 1462. He was chosen Sheriff in 1474, and Lord Mayor, 1482-3, Warden of the Company in 1474. At the coronation of King Richard III, which took place during his mayoralty, he attended as cup-bearer with great pomp, and his claim to this honour was form-

\* Jane Shore died, at an advanced age, in the reign of King Henry VIII.

ally allowed and put on record (Lib. I., fol. 19, *a* and *b*, Town Clerk's office). This Sir Edmund Shaa was goldsmith to the King, and on December 1, in the first year of his reign, sold him the following pieces of plate, viz.: "4 pots of silver, parcel gilt, weighing 28 pounds 6 ounces; 3 pots and 5 Bowes, 35 pounds; 12 dishes, 11 saucers, silver, with gilt borders, weighing 44 pounds 11 ounces; 2 chargers, 10 saucers, an ewer parcel gilt, and 8 other chargers. The weight of the said plate was 275 pounds 4 ounces of troy weight, and came to £550 13s. 4d."

Stow records that at his decease he appointed, by testament, his executors, with the cost of 400 marks, and the stuff of the old gate called Cripplegate, to build the same gate of new, which was performed and done in the year 1491. He founded and endowed a free school at Stockport, in Cheshire, in the year 1487. The will of Sir Edmund Shaw contains a bequest to the Goldsmiths to support this school. He also directs "16 rings of fine gold to be graven with the well of pitie, the well of mercie, and the well of everlasting life," and to be given to his friends.

1483.—*Henry Cole*, goldsmith, must have been a leading man in the trade, for at the coronation of Richard III he was elected by the Common Council, among the heads of the Livery Companies, to attend the Mayor to Westminster as cup-bearer at the coronation, and they all went in great state.

1483.—The index of the same volume commences thus:

"Thys Kalendar was made and ordeynyd for this Boke by—

*Henry Coote,  
Stephyn Kelke,  
John Ernest, and  
Allan Newman, Wardens.*

"The last day of August in the yere of our Lord God MCCCCLXXXij, and in the ffurst yere of the Reygne of King Richard the thyrd."

"*Sir Edmond Shaa*, Knyght, then Mayre of the Cyte of London. William Whyte and John Mathew, Sheryffys of the same Cyte."

1485.—*Sir Hugh Bryce*, son of Richard Bryce, of Dublin, goldsmith, Mayor in 1485, Sheriff, 1475, Governor of the Mint in the Tower, and Keeper of the King's Exchange. The Goldsmiths' Company, like many others, had a rich pall, or herse-cloth, which is thus alluded to in the minutes: "The Wardens shewed the Company the goodly and rich hersecloth which was made with the goods of Sir Hugh Bryce, Dame Elizabeth, his wife, and Dame Elizabeth Terrell. It was agreed that the said cloth should not be lent to any other person than a goldsmith, or a goldsmith's wife; that whenever it was used, the company assembled should pray for the said two donors' souls, as well as the soul of the said Dame Elizabeth Terrell, and that the beadle should have for his safeguard and attendance twelve pence at the least."

1485.—*Robert Harding*, goldsmith and Alderman, Sheriff in 1478, ob. 1485. He gave, in money, £40 to the new work of the steeple of Bow Church, Cheapside, in which church he was buried.

1491.—*Thomas Wood*, Sheriff in this year, was an opulent goldsmith, and built Goldsmiths' Row, in Cheapside, where most of the goldsmiths resided. Stow states: "It containeth in number, ten faire dwelling hou/es and fourteene /hops, all in one frame, uniformly built foure /stories high, beautified towards the /treete with the Goldsmiths' Arms, and the likene//e of Woodmen, in memory of his name, riding on mon/trous bea/ts all ca/t in lead, richly painted and gilt; these he gave to the Goldsmiths, with /tockes of money, to bee lent to young men having these /hops," etc. Wood Street was named after him.

1497.—*John Vandelf*, or *John of Delft*, goldsmith. In the privy purse expenses of Henry VII (1497): "To John Vandelf for a collar of gold for the King xxx li." Also: "For garnyshing a salett xxxvij li. i sh. iiiij d."

1500.—*Christopher Eliot*, goldsmith, died 1505, was buried in the church of St. John Zachary.

1501-2.—*Sir Bartholomew Reade*, goldsmith, Alderman and Mayor, 1501-2, Sheriff, 1497. He was Master of the Mint in 1481, 1492 and 1493. To have a house large and important enough to maintain the dignity of Lord Mayor, and befitting the splendour which he had determined should signalise his mayoralty, he purchased Crosby Place. It was here he received the ambassadors of the Emperor Maximilian during their stay, who had been sent to sympathise with Henry VII on the death of his Queen, Elizabeth of York, and his son, Prince Arthur, which events happened within a few months of each other; and it was at Crosby Hall he gave his grand inauguration dinner recorded by Stow, at which were present more than one hundred persons of great estate, in which hall was "a paled park furnished with fruitful trees, beasts of venery," etc.

Bartholomew Reade was a great benefactor to the Goldsmiths' Company. He founded a grammar school at Cromer, in Norfolk. He was buried in the Charterhouse, and gave £100 to the church of St. John Zachary, where his wife was buried.

1508.—*Sir John Shaw*, goldsmith, Warden to the Mint, 1492-7, of Wood Street, Cheapside, Engraver to the Mint in 1483, was Mayor in 1501-2, probably the son of Sir Edmond. In the privy purse expenses of Henry VII (1497) we find: "To Master Shaa for a George of Diamants iiiij li. iiiij sh." Also "To John Shaa for iij rings of gold viij li." Sir John Shaw was knighted on the field at Bosworth. The first Lord Mayor's feast in the present Guildhall was given by Sir John Shaw. He was the first Mayor who caused the Aldermen to accompany him on horseback to the water side, to take barge for Westminster.

1509.—*Henry Coste*, goldsmith, one of the Sheriffs; deceased, 1509; buried in the church of St. Foster's, Foster Lane. He built St. Dunstan's Chapel there.

1509.—*Pietro Torrigiano*. In the centre of the apsis or east end of Henry VII's chapel, Westminster Abbey, is the tomb of the royal founder and his queen, Elizabeth of York. The effigies, which are undoubtedly likenesses, were originally crowned, they are recumbent on a pedestal adorned with pilasters, reliefs of rose branches and images in copper gilt of the King's patron saints and preceding sovereigns; at the angles were seated angels. It is enclosed by rich and massive gates of brass. This costly tomb was made by Torrigiano, a Florentine artist, and occupied his time for six years, for which he received the comparatively large sum of £1,500. Torrigiano, it will be remembered, was the fellow-student of Michael Angelo, who, in a quarrel, broke the nose of his great rival. He came to England purposely to erect this tomb, which Bacon calls "the stateliest and daintiest in Europe." The brass screen, originally adorned with no less than thirty-six statues (now reduced to six), is of brass, resembling a Gothic palace, was designed and made by an English artist (date 1512). Torrigiano also executed the beautiful effigy of Margaret, Countess of Richmond, mother of Henry VII, in Westminster Abbey (date about 1509).

1511.—*John Barrett*, goldsmith, bequeathed about £3 5s. per annum, former value, to supply coals to the poor of the Goldsmiths' Company.

1512.—*Robert Fenrutherford*, or *Fenrother*, Alderman, Master of the Mint with Bartholomew Reade in 1493, goldsmith, Sheriff in 1512, was buried in the church of St. John Zachary. He was Prime Warden of the Goldsmiths' Company in 1516 and 1517. He was Master of the Mint, ninth Henry VIII.

1516.—The four Wardens of the Company in this year were: *Alderman Fenrother*, *Mr. Ashley*, *Mr. Wattell* and *Mr. Reed*.

1517.—The four Wardens in this year were: *Alderman Fenrother*, *Mr. Lowth*, *Mr. Udall* and *Mr. Twyssilton*.

*John Twistleton*, goldsmith and Alderman, was buried in St. Matthew's Church, Friday Street, 1525.

1517-8.—*Sir Thomas Exmewe*, Knight, goldsmith, Mayor in this year, Sheriff, 1508. He made the water conduit in London Wall, by Moor Gate. He was buried in the church of St. Mary Magdalen, Milk Street, in 1528.

1518.—*Robert Amades*, goldsmith to Cardinal Wolsey, Keeper of the Jewels to King Henry VIII, gives an account of his treasures with the weight and cost annexed, such as: "An image of our lady, 300 ounces of sterling silver; six great candlesticks made at Bruges, with leopards' heads and cardinals' hats, chased and gilt, weighing 298 ounces; three 'chargeours,' 197 ounces; twenty-five plates, 968 ounces; twenty-two dishes, 451 ounces; a cup of 'corone' gold, 64 ounces." According to Cavendish, the Cardinal's biographer: "There was at great banquets a cupboard as long as the chamber was in breadth, with six deskes in height, garnyshed with guilt plate, and the nethermost deske was garnyshed all with gold plate, having with lights one paire of candlesticks of silver and guilt, being curiously wrought, which cost 300 marks. This cupboard was

barred round about that no man might come nigh it, for there was none of this plate touched—there was sufficient besides." Robert Amades was buried in the church of St. Mary Wolnoth.

1518.—The four wardens of the Company in this year were—*Sir Thomas Exmew, knight, Roger Mundy, Henry Calton, and Robert Oxendly*. Their names are attached to a bill of expenses for "a drynking and dinner on St. Dunstan's day"; amount, £28 9s. 6d.

1519.—*Ralph Lathom*, goldsmith. In the will of Rawf Lathom, citizen and goldsmith, 1519, is mentioned: "Duos pelves argenti cum lavat's in medio unius est una Rosa in alio scutum armor 'meor.'"—C. P. C. Ayloffe. A goldsmith of the same name, probably his son, is in the list of Freeman Householders of the Goldsmiths' Company in 1553.

1519.—*Sir John Thurston*, goldsmith and embroiderer, also Sheriff and Alderman. Stow informs us that he erected, at his own cost, on the bank of the river Thames, extensive granaries for storing up corn for the consumption of the city in times of scarcity, also six very large and four smaller public ovens. He gave £40 towards rebuilding Imbroiderers' Hall, in Guthurons Lane (now Gutter Lane), and £100 towards rebuilding St. Foster's Church, wherein he was buried in 1519. At an assembly of the Company in 1521, it is recorded: "Forsomuch as Sir J. Thurston, Upper Warden, was departed to Almighty God (on whose soul have mercy), the felliship named and chose to be Upper Warden in his roome Sir Thos. Exmewe, Knt."

1522-3.—*Sir John Mundy*, goldsmith, Mayor, 1522-3, was son of William Mundy, of Wycombe, Bucks. He was buried in the church of St. Peter in Cheape; ob. 1537. The name of Roger Mundy (his son) is signed to a bill of expenses at St. Dunstan's feast as Warden of the Company in 1518.

1526.—At St. Mary Overie, Southwark, between 1548 and 1550, they parted with four chalices, weighing fifty-four ounces, to one Calton, at the sign of the "Purse" in Chepe, of which the said Calton made two communion cups weighing but fifty-two ounces, the balance due being 17s. 8d. ("Surrey Church Notes," by J. R. D. Tyssen.)

1526.—*Hans Holbein*, artist, born at Augsburg, 1494, died in London in 1543. He was introduced by Erasmus to Sir Thomas More in 1526, when he came to England. He entered the service of Henry VIII in 1537, and remained in England until his death. He designed numerous pieces of goldsmith's work, cups, jewellery, etc., during this reign. A drawing by him, for a cup for Queen Jane Seymour, is in the print-room of the British Museum, as well as designs for jewels. Other drawings are preserved at Basle, etc. He was buried in St. Catherine Cree Church.

1530.—*Thomas Calton*, goldsmith at the "Purse in Chepe." His name is signed to a bill of expenses as Warden of the Company in 1526. At St. Mary Overie, Southwark, between 1548 and 1550, they parted with four chalices, weighing fifty-four ounces, to one Calton,

at the sign of the "Purse" in Chepe, of which the said Calton made two communion cups weighing but fifty-two ounces, the balance due being 17s. 8d. ("Surrey Church Notes," by J. R. D. Tyssen.)

1531.—*William Symson*, goldsmith. In the records we find that there were certain chains of a censor, weighing  $6\frac{1}{2}$  ounces, which were attached by him, brought to be set by one Richard Allen, which chains belonged to the Abbot of Reading, in Berkshire; *Robert Trappes* and *John Patterson* being then wardens of the Company.

1540.—At an assembly of the Goldsmiths' Company, "the following six goldsmiths were appointed to ride to fetch the Queen: *Mr. Spendley*, *Mr. Aldewyn*, *Mr. Chaundeler*, *Mr. Draper*, *Mr. Horton*, and *Mr. Hatwoode*," to ride in black velvet coats with chains of gold about their necks, and velvet caps with broches of gold, and their servants to ride with them in russet coats of good cloth."

1540.—*Sir Martin Bowes*, goldsmith, Sheriff, 1540, Mayor in 1545-6, Master of the Mint in 1542 and 1546, M.P. for London four times from 1546 to 1555. He was Mayor five times, and lent Henry VIII, whose purse was a cullender, the sum of £300. Sir Martin was butler at Queen Elizabeth's coronation, and left his gold fee cup, out of which the Queen drank to the Goldsmiths' Company.\* His portrait, attributed to Holbein, hangs in the Hall. He presented a state sword to the Corporation of York, inscribed on the blade, "Syr Martyn Bowes, knight, borne within this citie of Yorke, and Maior of the citie of London 1545. For a remembrance gave this sword to the maior and communaltie of this honorable citie." Many of the coins of Henry VIII and Edward VI, struck while he was Master of the Mint, bear the Mint marks of a swan, rose, arrow, or a bow, coined at the mint in Durham House, Strand. The bow and the swan form part of his armorial bearings. The shield of Sir Martin Bowes has in chief a swan between two leopards' heads, and below three bows, the ground semée with ermine. Stowe, in speaking of the illustrious personages buried in the old church of Grey Friars, in Newgate Street, says, while naming many: "All these and five times as many more monuments, seven score marble grave-stones, alabaster tombs, etc., were all sold for £50 by Sir Martin Bowes, goldsmith and alderman." Even the name of Grey Friars became extinct when Christ's Hospital was founded. He died August 4, 1566, and was buried in the church of St. Mary Wolnoth. Sir Martin Bowes founded almshouses at Woolwich, in Kent, by a bequest to the Goldsmiths' Company.

1541.—*Sir John Williams*. He was styled the King's Goldsmith and Master of the King's Jewels; he dwelt in Elsing Spital. "In 1541, on Christmas even about 7 o'clock, a great fire began in the gallery thereof, which burned so sore that the flame, firing the

\* The elegant cup presented by him to the Company, and which is still preserved among their plate, could not be given him in right of his office, at the coronation of Queen Elizabeth, as chief butler, because Sir William Hewett, citizen and clothworker, was Lord Mayor that year, and had the cup in his own right. Probably the above cup was a royal gift upon another occasion.

whole house and consuming it, was seene all the city over, whereby many of the King's jewels were burned and more imbeselled (as was said).”—(Stow.)

1545.—*Lawrence Warren*, goldsmith, Assay Master to the Mint in this year. “*Cambii, Cunagii et monete, Canterbury.*” He must have been accused of some malpractices in his office, having received a general pardon under the great seal for offences against the Mint in the time of Henry VIII, in which he is styled “late Assay Master.”

1548-50.—*Sir William Sharrington*, of Durham House, Master of the Mint, third, fourth, and fifth Edward VI, and Vice-Treasurer of the Mint at Bristol, was indicted before the Lord Mayor, and convicted on his own confession of having counterfeited, in the Mint at Bristol, 12,000 pounds of coins resembling the Testons, without any warrant from the King, and against his Royal prohibition; also of having defrauded the King in clippings and shearing of the coins, making the same thereby too light, and converting the same to his own profit, to the amount of £4,000 at the least; and for falsifying the indentures and books. He was attainted of treason, and all his lands, etc., forfeited. This counterfeiting of the money was supposed to have been done at the instigation of the King's uncle, the Protector, Sir Thomas Seymour, the Lord Admiral, to enable him to carry on his treacherous designs. Sharrington received a pardon under the great seal in third Edward VI, and was afterwards restored in blood by an Act passed third and fourth Edward VI. His house in Mark Lane, a stately mansion, was bestowed by the King on Henry, Earl of Arundel, who made it his residence.

1550.—*Sir Thomas Gresham*, a merchant and goldsmith of great renown, son of Sir Richard Gresham, who was King's Exchanger in the reign of Henry VIII. He carried on business at the sign of the Grasshopper, No. 68, Lombard Street, the site of Messrs. Martins' banking-house; the original sign was in existence so late as 1795, but disappeared on the erection of the present building. He founded the Royal Exchange, opened by Queen Elizabeth January 23, 1571. He also founded Gresham College, which he endowed with six professorships with £50 a year to each. This great goldsmith died in 1579, and was buried in St. Helens' Church, Bishopsgate. The bulk of his wealth was found to consist of gold chains. Gresham was present at the first council held by Queen Elizabeth at Hatfield, and was received with marked favour; she promised him, if he did her none other service than he had done to King Edward, her late brother, and Queen Mary, her late sister, she would give him as much land as ever they both did. The characteristic reply was an exposition of his financial views: “An it please your Majesty to restore this your realm into sych estate as heretofore it hath been; first, Your Highness hath none other ways, but when time and opportunity serveth, to bring your base money into fine, of eleven ounces fine, and so gold after the rate; secondly, not to restore the steel yard to their usurped privilege; thirdly, to grant as few licenses as you can; fourthly, to come in as small debt as you can beyond seas;

fifthly, to keep your credit, and specially with your own merchants, for it is they who must stand by you, at all events, in your necessity." It is worth noting how implicitly the advice appears to have been followed, with the exception of the matter of licenses.

1550.—*Margery Herkins* carried on the goldsmith's business about this time. Her shop was in Lombard Street.

1550.—*Robert Wygge*, goldsmith, of London, in the reign of Queen Elizabeth. The names of Wigge and Dickson are mentioned in an inventory of St. George's Chapel, Windsor.

In the churchwarden's accounts of Wimbledon, Surrey, is recorded the following:

1552.—"Reccivede for thre chalisses waying xxx<sup>ti</sup> and v ounces, at v<sup>s</sup> the ounce, whereof went to the Communyon Cuppe xxj ounces and a quartern, which cometh to v<sup>li</sup> vj<sup>s</sup> iiij<sup>d</sup>. And so remaineth xij ounces and thre quarters, which commythe to iiij<sup>li</sup> viij<sup>s</sup> ix<sup>d</sup> whereof paide to Robert Wygge, goldesmythe of London, for the making and gilding of the Communyon Cuppe, after xx<sup>d</sup> an ounce, which cometh to xxxv<sup>s</sup> v<sup>d</sup>." ("Surrey Church Notes," by J. R. D. Tyssen.)

The following occur in "A Register of Scholars at Merchant Taylors'," by Rev. C. J. Robinson, London, 1882:

1550.—*Henry Newhall*, goldsmith. His son educated at Merchant Taylors' in 1564.

1550.—*Robert Harrison*, goldsmith. His son, Edward, was at Merchant Taylors' School in 1570.

1555.—*John Hulson*, goldsmith. His son, Edward, at Merchant Taylors' School in 1571.

1560.—*Robert*, son of *John Hillyard*, "gold-finder," was at Merchant Taylors' School in 1572.

1560.—*William Carter*, goldsmith, died about 1570. A son, Thomas, was a scholar at Merchant Taylors', 1573.

1560.—*Thomas Greene*, goldsmith. His son, Anthony, was admitted at Merchant Taylors' School in 1574.

1560.—*Roger Hynt*, goldsmith. His son, Richard, admitted at Merchant Taylors' School, 1574.

1560.—*Edward Rankyn*, goldsmith. His son, William, admitted at Merchant Taylors' School in 1575.

1560.—*Simon Brooke*, goldsmith. His son, Edward, admitted at Merchant Taylors' School, 1576.

1570.—*Edward Delves*, goldsmith. His sons, Robert and Edward, admitted at Merchant Taylors' School, 1599.

1600.—*John Hoare*, goldsmith. His son, John, admitted at Merchant Taylors' School, 1607.

1600.—*John Lovejoy*, goldsmith. His son, Rowland, admitted at Merchant Taylors' School, 1609.

1600.—*William Keale*, goldsmith. His son, Robert, admitted at Merchant Taylors' School, 1611.

1600.—*Giles Simpson*, goldsmith. His son, Jeremy, admitted at Merchant Taylors' School, 1611.

1553.—A list of Freeman Householders of the Goldsmiths' Company, in the Chapter House, contains the following fifty-two names:

Henry Averell	Rafe Latham
Nicholas Aldewyn	Walter Lambert
Robert Alleyn	Edmond Lee
Martin Bowes, Alderman	Robert Lawerd
Nicholas Bull	John Lewes
Thomas Baven	William Lymson
John Bolter	Rogier Mundye
John Bardolph	Wyncent Mundye
Thomas Browne	Nicholas Molde
John Barons	Anthony Neale
Thomas Calton	Lymond Palmer
John Chaundeler	Rafe Rowlett
William Chambers	Thomas Rede
Rasel Cornyshe	Robert Spendeley
Robert Draper	Thomas Sponer
John Dale	William Southwood
John Frende	Thomas Stevyns
John Freeman	Robert Trappis
Henry Goldeville	Thomas Trappis
Rogier Horton	Silvester Todd
Thomas Hays	Rogier Taylour
Edmond Hatcombe	William Tylsworth
Robert Hortopp	Thomas Wastell
Cornelis Hayes	Morgan Wolff
Nicholas Johnson	Fabiant Wydder
William Keylway	George Webbe

Some other goldsmiths are mentioned about this date—Mr. Warke, Palterton, John Waberley, Thomas Metcalfe, John Daniel, Robert Reynes and Robert Wygge.

1557.—*William Walker*, goldsmith, bequeathed to the Goldsmiths' Company, for charities, the sum of £100 in money.

1558.—*Affabel Partridge* was the principal goldsmith to Queen Elizabeth, who ordered payments to be made as follow: “To Robert Branden and Affabel Partridge, for 3,098 oz. of gilt plate, at 7s. 6d. the oz., which was given away in New Year's gifts, £1,161 17s. 9 $\frac{3}{4}$ d.,” etc.

1559.—*John Wheeler*. We find by the books of the Goldsmiths' Company that he was established in that craft in Chepe. The earliest date in which his name occurs is in 1559 (second Elizabeth).

His son John removed to Fleet Street at the decease of his father, where he carried on his trade. He died about the year 1600, and was succeeded by his son, William Wheeler, who took the premises called the “Marygold,” after they were vacated by Richard Crompton, who kept an ordinary there, in the reign of James I. W. Wheeler was Comptroller of the Mint in 1627 and 1639.

In the Goldsmiths' books, April 27, 1666, is the following entry: "William Wheeler, the son of William Wheeler, goldsmith, deceased, upon the testimony of William Rawson and John Marryott, goldsmiths, was sworn and made free by patrimony on payment of the usual fees." William Wheeler, junior, Francis Child's uncle and father-in-law, continued as goldsmith. In 1676, the name of William Wheeler is no more seen; his two apprentices, Robert Blanchard and Francis Child, succeeded to the business in partnership. (*Vide* "Blanchard and Child.")

1560.—*Thomas Muschamp*, goldsmith, at the sign of the "Ring with the Rubye" in Lombard Street. He was one of Queen Elizabeth's goldsmiths. His name occurs in the visitation of the Heralds in 1568 among others in the trade. A predecessor of the same name is mentioned a century earlier as Goldsmith and Sheriff of London.

In the Churchwardens' accounts of Chelmsford, in 1560:

"Receyved of Mr. Mustchampe, goldsmyth, at the syne of the Ryng with the rube in Lumarde Street, for a gylt challys with a paten gylt, wayning xxij oz. and a quarter, at v<sup>s</sup> iiiij<sup>d</sup> the ounce, Som. is vj<sup>li</sup> iiijs<sup>s</sup>."

"Paid to Mr. Muschamp in Lombard Street, at the sygne of the Ring with the rube for a coupe of gylt, weyninge xix oz. iij quarters, vj<sup>s</sup> viij<sup>d</sup> the oz., Som. is vj<sup>li</sup> xj<sup>s</sup> viij<sup>d</sup>." ("Old English Plate," by W. J. Cripps.)

1560-80.—*Mr. Anthony Dericke*, of the "Queen's Arms," in Cheapside, was one of the Queen's goldsmiths in the early part of her reign. He was also Engraver to the Mint in the reign of Edward VI and Elizabeth, and the last goldsmith appointed to that important office. He was a promoter of lotteries. The first of which we have any record was drawn before the western door of St. Paul's Cathedral in 1569. It included 10,000 lots, at ten shillings each lot, the prizes consisting of plate. It lasted from January 11 till May 6. The profits of this lottery were applied in repairing the havens of England. In 1586 there was another lottery, the prizes consisting of rich and beautiful armour.

1568.—*John Burde*, or *Bird*, goldsmith. Among the Inquest Plate of St. Giles, Cripplegate Without, is an interesting drinking vessel, called a Mazer bowl, the cup being of maple-wood mounted with a broad silver-gilt rim and foot, round the stem is a finely-chased scroll ornament, above which is inscribed "IHON BURDE MEAD THIS IN ANNO DOMINE 1568"; on the spread of the foot are engraved an eagle and other birds, stag, unicorn, etc., with his monogram I. B., a true-lovers' knot between, enclosed in a lozenge, twice repeated. Inside is a gilt metal boss with a merchant's mark.

*Thomas Turpin*, goldsmith in the reign of Queen Elizabeth. In the Leverton Churchwardens' accounts of 1570 is paid to "Thomas Turpyn, the goldsmith, for facyonenge of the Communyon Cupp, weyng xij oz., x<sup>s</sup>. Item, He putt to the same cuppe a quarter and a halfe of an oz. of his own silver, ii<sup>s</sup>." (W. J. Cripps.)

In 1570 several ornaments were stolen from the monument of King Henry VII, among which were some of the gilt images here spoken of. The thief, one Raymond, was prosecuted by the Church.

Torrigiano must have resided many years in this country, and designed and executed other monumental tombs and effigies. In the dingy Chapel of the Rolls, Chancery Lane, is the tomb of Dr. Young, Master of the Rolls in the time of Henry VIII. The aged master reposes, in the sublime serenity of death, upon a marble sarcophagus, shaped like a Florentine cassons or marriage chest. In the panel of the pedestal beneath the inscription is the date MDXVI. The whole is the work of the immortal Torrigiano. He also designed candelabra and other decorative objects belonging to the goldsmith's craft, for Henry VIII and the nobility.

The ancient altar of the restored tomb of Edward VI, Westminster Abbey, a splendid work of Torrigiano, was destroyed in the civil wars; but part of the frieze was found in 1869 in the young King's grave, and has been let into the modern altar. It is an admirable carving of the Renaissance, and shows the Tudor roses and the lilies of France interwoven with a scroll-work pattern.

1570.—*Robert Taylebois* was a goldsmith in the reign of Elizabeth. Two of his sons, Ralph and Thomas, were scholars at Merchant Taylors' School in 1563; the former became prebendary of Canterbury.

1570.—*Nicholas Hillyard*, born at Exeter, 1547, died, 1619, brought up as a goldsmith and jeweller, also a celebrated miniature painter. He was "goldsmith, carver, and portrait painter" to Queen Elizabeth, and continued in favour by James I and appointed sole painter of "the Royal image." Round his portrait, painted by himself, is written, "Nic<sup>s</sup>. Hillyard, aurifaber, sculptor, et celebris illuminator serenissimæ Elisabethæ." (In the collection of Lord De L'Isle and Dudley.)

1571.—*John Lonyson*, goldsmith, was Master of the Mint, 1571-6. He died in 1583, ætat fifty-nine, and was buried in the church of St. Vedast, alias St. Foster, in Foster Lane.

1577.—*Richard Robinson* was celebrated for his misdeeds. He was in this year, according to Holinshed, drawn from the Tower to Tyborne, and there hanged for clipping of gold coins.

1577.—*Sir John Langley*, goldsmith, was Mayor in this year, 1576-7, Sheriff in 1566.

1579.—*Alderman Heydon* bequeathed to the Goldsmiths' Company the sum of £100 for the poor.

1583.—*John Speilman*, goldsmith, afterwards knighted by James I, erected a paper-mill at Dartford. In the State records of the year 1597: "July 4. Grant to John Speilman, Queen's goldsmith, for fourteen years, on surrender of a former patent, of the sole license of collecting old rags and stuff for paper-making"; prohibiting any others to erect paper-mills without his license. His first patent was taken out in 1583.

1588-9 and 1593.—*Sir Richard Martin*, knight, goldsmith, Master and Warden of the Mint from 1580 to his death in 1617, Sheriff in 1581, was Lord Mayor in 1589, and kept his mayoralty in one of the houses in Goldsmiths' Row, Cheapside. Sir Richard and his son, Richard Martin, citizen and goldsmith, held the appointment of Master of the Mint, together and singly, from 1580 to 1604. Sir Richard died in 1617.

1588.—*John Morley*, goldsmith, bequeathed £5 per annum to the poor per the Company of Goldsmiths.

1589.—*Robert Trapps*, or *Tripps*, goldsmith. He was buried in St. Leonards', St. Martins le Grand.

1589.—*Isaac Sutton*, goldsmith, obiit May 2, 1589; he was buried in the church of St. Andrew, Undershaft.

1594.—*Hugh Kayle* was in partnership with Sir Richard Martin, and several grants for payment of money for jewels and plate, for New Year's gifts and presents to ambassadors, are recorded to them. In 1594, £2,365 10s. 8d.; 1597, £2,236 14s. 10d.; 1599, £2,377 18s. 3d.

1597.—*John Fox*, citizen and goldsmith of London. He was founder of the Free School of Deane, co. Cumberland. He gave by will, eighteenpence weekly for ever to an almsman belonging to Goldsmiths' Hall; also money to poor prisoners and to several hospitals. “The said John Fox, being of the age of 78, fell on sleepe the 8th day of June 1597.” He was buried in the church of St. Lawrence in the Jewry.

1599.—*Peter Blundell*, goldsmith, left by legacy to the Company the sum of £150 for the poor.

1600.—*Sir Hugh Myddelton* was a goldsmith by trade and had a shop in Basinghall Street, much frequented by Sir Walter Raleigh and other scientific people. During the mayoralty of his brother, Sir Thomas Myddelton, he completed the supply of wholesome water by means of the New River. His portrait, by Janssen, hangs in Goldsmiths' Hall.

Hugh Myddelton was of Welsh parentage, the sixth son of Richard Myddelton, who had been Governor of Denbigh Castle during the reigns of Edward VI, Mary and Elizabeth. He was born on his father's estate at Galch Hill, close to Denbigh, in the year 1555. He was sent to London when old enough, where his elder brother, Thomas, was established as a grocer, and under his care he commenced his career, and was entered as an apprentice of the Goldsmiths' Company, and subsequently became a goldsmith and jeweller on his own account in Basinghall Street. On the accession of James I he was appointed one of the Royal Jewellers. Water was first let into the New River head at Islington in 1613, on which occasion Myddelton was knighted. King James I afterwards created him a baronet and remitted the fee, which amounted to upwards of £1,000, a large sum at that time.

Sir Hugh Myddelton died an eminently prosperous man at the age of seventy-six, leaving an ample provision for his widow, and

numerous bequests to his relatives and friends, and gifts to the poor. The story of his dying in poverty is only one of the numerous fables which have been related of his history (Smiles). He died in 1631, and was buried in the churchyard of St. Matthew, Friday Street. The Welsh silver mines in Cardiganshire were discovered, in the reign of James I, by Sir Hugh Myddelton, which have ever since been worked with success.

Sir Hugh bequeathed to the Goldsmiths' Company, in trust for the poor, a share in the New River Company, which they modestly valued to the Commissioners at about £200 per annum on an average.

1600.—*George Heriot*, jeweller to King James VI of Scotland, and subsequently to James I of England. He was born June, 1563, eldest son of George Heriot, goldsmith, of Edinburgh; the elder Heriot died in 1610. The goldsmiths of Edinburgh were formerly classed with the "hammermen," or common smiths. They were separated by an Act of the Town Council on August 29, 1581, which conferred on the goldsmiths a monopoly of their trade, confirmed by a charter of incorporation from James VI in 1586, investing the goldsmiths with the power of searching, inspecting, and trying all jewels set in gold, as well as plate, in every part of the kingdom, and power to punish aggressors by imprisonment or fine, and to seize the working tools of all unfree goldsmiths within the city.

George Heriot was evidently instrumental in obtaining the charter of incorporation in 1586, as well as the Act in favour of the Goldsmiths' Company in 1591, from which we quote the preamble: "The samin day the Provost, baillies, and counsell, and Adame Newtoune, *baxter*; Cudbert Cranstoun, *furreour*; William Blythman, *flescheour*; Thomas Weir, *masoun*; Robert Meid, *wobster*; William Cowts, *walker*; Thomas Brown, *bonetmaker*, of the remanent deykins of crafts being convenit in counsall anent the supplicatioun gevin in before thame be George Heriott, deykin of the goldsmythis, for himself and in name and on behalff of the remanent brether of the said craft."

Heriot became a member of the Goldsmiths' Company, and in 1597 he was employed by the Court; and Anne of Denmark, the

reigning Queen, made him her goldsmith, and he was so declared "at the crosse, be opin proclamatione and sound of trumpet." Shortly afterwards he was appointed goldsmith to the King. He soon rose to opulence, and on the accession of James to the throne of England he followed the Court to London. He died on February 12, 1624, ætatis sixty, and was buried at St. Martin's in the Fields. He obtained eminence and wealth, and left upwards of £50,000.



Seal of George Heriot.  
In Heriot's Hospital.  
("Laing's Ancient Seals.")

1600.—*Dame Mary Ramsay* bequeathed to the Goldsmiths' Company the sum of £200 for the poor.

1602.—*Richard Rogers*, Comptroller of His Majesty's Mint in 1602, presented a circular salt and cover, inscribed "To the Wardens and Commonaltie of y<sup>e</sup> mystery of Goldsmiths of London, desiring the same to be used at their solemn meetings and to bee remembered as a good benefactor, A.D. 1632."

1603.—*Sir James Pemberton*, goldsmith, Sheriff, 1602, Mayor in 1611-2. The Goldsmiths' pageant in this year was entitled "Chrysotriambos, or the Triumph of Gold," devised and written by A. M. (Anthony Munday). He died September 8, 1613, æt. sixty-eight, and was buried in the church of St. John Zachary.

1603.—*Philip Shelley*, goldsmith of London, left by his will forty shillings a year for ever for the poor of his parish of St. John Zachary, where he was buried, to be paid by the Warden and Ren-tour of the Goldsmiths' Company, as appears by his will dated September, 1603, "though his monument was erected but in 1630." He also bequeathed to the Goldsmiths' Company, in trust, moneys for placing out apprentices, university exhibitions to scholars, £10 per annum to maimed soldiers, £8 yearly to working goldsmiths, etc.

1603.—*Maximilian Poultraine* and *John de Critz* erected the noble monument of Queen Elizabeth, in Westminster Abbey, in 1603.

1605.—*Wase (Christopher)*, goldsmith. He was buried in St. Vedast, alias Fosters', obit September 22, 1605, ætatis sixty-six years.

1609.—*John Reynolds* was Assay-master to the Mint in this year. He calculated tables to cast up silver and gold. It does not appear when they were published, but they are printed at the end of the second edition of the "New Touchstone for Gold and Silver Wares," London, 1679.

*Caius Newman*, goldsmith, gave to Christ's Hospital £5; St. Bartholomew's Hospital, £6 13s. 4d.; and to Bridewell Hospital, £3; and the sum of £140 to the Goldsmiths' Company for their poor brethren. He died March 3, 1613, and was buried in St. Matthew's Church, Friday Street, ætat. sixty-six, leaving seven sons and five daughters.

1612.—*Robert Shirley, the Elder*, presented a silver cup and cover, weighing 93½ ozs., to the Company in this year, which was melted down in 1667 to meet the requirements of ready money to repair the Hall after the Great Fire.

1615.—*Robert Brocklesbury*, goldsmith, bequeathed to the Goldsmiths' Company the sum of £340 for the poor.

1615.—*George Smithes*, or *Smithies*, goldsmith and Alderman, was buried at St. Mary Staining Church; ob. July 11, 1615. His son, Thomas Smithies, was chosen one of the Pyx Jurymen in 1649. He was Sheriff in the mayoralty of Sir James Pemberton, 1601.

1621.—*Richard Croshaw*, goldsmith, "sometime Master of the Goldsmiths' Company. By his will he left £4,000 to the Company

in trust for the maintenance of lectures, relief of the poor, and other pious uses." Obiit. June 2, 1621, and was buried at St. Bartholomew Exchange, ætatis seventy.

1622.—*Henry Banister*, goldsmith, bequeathed to the Company for the use of the poor, in money, £160.

1625.—*Richard Cheney*, goldsmith, bequeathed £4 annually to four poor goldsmiths.

*Thomas Violet* carried on the business of goldsmith in London. The practice, so ruinous to the coinage, of culling out the more weighty coins for the purpose of reducing them to bullion, was about this time (1627) carried to an alarming extent, so as not only to produce a scarcity of money, but also to render that which remained too feeble, and to raise the price of silver above that allowed by the mints.

To check these abuses, the King issued a proclamation in this year that all persons were forbidden to exchange or buy any bullion in any part of His Majesty's dominions, or should give or receive for the exchanging of any current coins more than the said coins should be current for, and that no coin should be exported, and no goldsmith melt any current coins, or give more than the price allowed at the mint, under heavy penalties.

In 1637, *Violet* was instrumental, with others, in melting down the heaviest coins of the King into bullion, and giving a higher price than was allowed by the mints for gold and silver, and exporting the same, for which complicity he was informed against in the Star Chamber, and imprisoned for above twenty weeks for refusing to answer interrogatories, but was pardoned on condition of discovering his accomplices and paying a fine of £2,000 in gold. The others were *Henry Futter*, *Henry Sweeting*, *Peter Hern*, *John Terry*, *Arnold Brames*, *Isaac Gold*, *Timothy Eman*, *Randall Crew*, *Francis Brogden*, *Luke Lee*, *John Perryn*. They were sentenced to be committed to the Fleet. *Hern*, *Terry* and *Eman* were fined £2,000 each, *Brames* £1,000, *Futter* and *Sweeting* £500 each, and *Perryn* £100; the others were discharged. They were, doubtless, all goldsmiths in a considerable way of business. *Futter*, *Perryn* and *Terry* have been herein noticed. *Perryn* was one of the Jury in 1649 to make trial pieces for the Commonwealth.

*Violet* boasts in one of his publications—"A true Discovery how the Commons of England had been cheated of almost all the Gold and Silver Coin of this Nation," London, 1653—that the persons who were accused and convicted in the Star Chamber, were informed against by him. He afterwards wrote also "An Appeal to Cæsar," endeavouring to inculpate the goldsmiths of Lombard Street, "who lay up gold and silver for the merchants to transport, some goldsmiths keeping great merchants of London's cashes and some noblemen's cash. By this credit of several men's moneys the goldsmiths in Lombard Street are in the nature of bankers, and have a great stock of treasure by them always of gold, foreign coins, and silver. The goldsmith is your merchants' jackall, as the jackall is to the lion, they hunt for the lion's prey," etc.

*William Jackson*, goldsmith, deceased 1644. His son, Joseph, born in the parish of St. Leonard's, Foster Lane, entered Merchant Taylors' School, 1632. (Rev. C. J. Robinson, "Register of Scholars.")

*Edward Edmunds*, goldsmith, in Allhallows parish. His son, James, a scholar at Merchant Taylors' in 1643. (*Ibid.*)

*John Mackarnes*, goldsmith. His son, John, at Merchant Taylors' School in 1643. (*Ibid.*)

*Richard Marsh*, goldsmith. His sons, William and James, were at Merchant Taylors' School in 1643. (*Ibid.*)

1630.—*Thomas Leadham*, goldsmith, Master or Prime Warden of the Goldsmiths' Company in 1630. He bequeathed for their use a silver cup and cover, which was melted with some other pieces of plate to raise money for the repair of the Hall after the Great Fire in 1667.

1630.—*Sir William Ward* was a wealthy goldsmith in London and jeweller to the Queen of Charles I. Having an ample fortune, he resided at Heal in Staffordshire. He was sixth son of Edward Ward, of Bixley, in Norfolk. He married the daughter of Mr. Humble, leather-seller a great benefactor to that Company. Mr. Humble's sister, Honor, married Sir Thomas Viner, goldsmith, Mayor in 1653, and created Baronet with Sir William Humble on the Restoration in 1660. Mr. Ward's son and heir, Humble Ward, married the daughter and heiress of Lord Dudley, who became Baroness Dudley. Humble Ward was knighted, and on March 23, 1644, was elevated to the peerage as Baron Ward of Birmingham. Edward, the second Baron Ward, at the demise of his mother succeeded to the Barony of Dudley in 1701, and became Lord Dudley and Ward. The viscountcy and earldom was created on February 13, 1860.

1630.—*John Acton*, goldsmith to Charles I. On July 13 in this year the King issued his sign manual to pay "John Acton, His Majesty's goldsmith, for gilt plate, chains and medals of gold, £5,777 15s. 9d. given away in New Year's gifts, and at christenings and to ambassadors; and also to pay £19 7s. 6d. to His Majesty's cutler and the almsmen, beadle of Goldsmiths' Hall, as has been accustomed."

From Harl. MS. 1566 it appears that Thomas Acton, of Elmley Lovett (a cadet of an ancient Worcestershire family) had issue three sons, Charles, Anthony and John, who was a goldsmith in London (*vide* also Grazebrook's "Heraldry of Worcestershire," *sub voce*). William Acton, third son of John Acton, goldsmith, was admitted a scholar at Merchant Taylors' in 1658; he was born at Bewdley in 1645.

1632.—*William Feake*, goldsmith. His daughter, Sarah, married a certain William Smith, who died in 1632 and was buried in St. Saviours', Southwark, æt. sixty-eight.

1632.—*Simon Gibbon*, goldsmith, presented to the same Company a handsome salt-cellar, which fortunately escaped the fate of many others, and is still preserved. Given in 1632.

1636.—*John Pargiter* was a goldsmith in Fleet Street, next door but one to Sergeants' Inn Gate. He filled many parish offices in St. Dunstan's in 1636. In his "Diary" Pepys gives this estimate of him: "I took up in the coach Mr. Pargiter, the goldsmith, who is the man of the world I do most know and believe to be a cheating rogue." His premises were destroyed in the Great Fire, and not rebuilt until three years after. One of his sons opened a shop in St. Clement's parish, where he was buried in 1688.

1637-56.—*John Perryn*, goldsmith, who resided at East Acton, founded almshouses at Acton by a bequest to the Goldsmiths' Company dated 1656. He was also appointed one of the Jury of Goldsmiths by the Commonwealth, in 1649, to superintend the making of standard trial pieces for the coinage. In 1637 he was imprisoned and fined with others, on the information of Thomas Violet, for melting the heaviest coins into ingots and exporting the same into foreign countries.

1640.—*George Snell*, of the "Fox," in Lombard Street, goldsmith, lost £10,800 by the closing of the Exchequer in 1672. He was chosen one of the jury to superintend the making of the standard trial pieces for the Commonwealth in 1649. In 1677 he is mentioned in the Little London Directory as a banker or keeper of running cashes at the same house. Four sons of George Snell were at Merchant Taylors' School—William in 1638 and George in 1643. The latter died young, s.p., according to Burke ("Landed Gentry"), and William died in 1705. Robert, third son, born at Allhallow's, Lombard Street, in 1642, Merchant Taylors' School, 1650, died 1666. John, fourth son, born 1651, Merchant Taylors' School, 1660, succeeded his father in the business. (C. J. Robinson, *op. cit.*).

1640.—*Sir Thomas Viner*, goldsmith, Sheriff in 1648, Lord Mayor, 1653-4. He was chosen one of the jury to superintend the making of gold and silver trial pieces for the Commonwealth in 1649. He was knighted by Cromwell during his mayoralty, and created baronet by Charles II in 1660. Having been chosen Mayor during the usurpation, he was, with other Aldermen, displaced at the Restoration, and the former Aldermen were reappointed who had been set aside. He married Honor, the daughter of George Humble, Esq., ancestor of Lord Dudley and Ward (the present Earl Dudley). He died May 11, 1665, and was buried in St. Mary Woolnoth's, opposite his shop in Lombard Street. He bequeathed £200 for the poor brethren of the Goldsmiths' Company. His son, Sir Robert, erected a monument to his memory in 1672; also another monument in the same church to his brother, Thomas Vyner, Esq., Clerk of the Patents, who died in 1667, thus recorded: "Thomas Vyner, Esq., son of Sir Thomas Vyner by his second wife, Honour, daughter of George Humble, Esq., of this parish." An ancestor, Sir William Viner, grocer, was Mayor in 1389.

1640.—*Mr. Wakefield*, goldsmith, is alluded to in the will of Rowland Backhouse, formerly Sheriff, dated 1647, in which he leaves his chain of office to his daughter, Doddinge, weighing about thirty ounces, set with a diamond, bought of Mr. Wakefield, the goldsmith.

1640.—*Robert Paine*, goldsmith, gave to the Company the sum of £300 for the poor.

1640.—*Ralph Robinson*, goldsmith, also gave in money £200 for the poor of the Company.

EXTRACTS FROM A REGISTER OF SCHOLARS AT MERCHANT TAYLORS'.

(By the Rev. C. J. Robinson.)

*Henry Futter*, goldsmith. His son, Henry, born St. Mary Wolnoth, 1640, entered 1650.

*William Johnson*, goldsmith. His only son, William, born at St. Sepulchre's, 1639, entered 1652.

*Edward Michell*, goldsmith. His only son, James, born 1640, in St. Andrew's Wardrobe, entered 1652.

*Tobias Coleman*, goldsmith. His eldest son, Tobias, born 1643, St. Leonard's, Foster Lane, entered 1653.

*John Feak*, goldsmith. His fourth son, Richard, born 1640, St. Mary Wolnoth, entered 1653.

*Gabriel Marriot*, goldsmith. His eldest son, Simeon, born 1645, St. Dionis Backchurch, entered 1655.

*William Hough*, goldsmith. His two sons, Thomas and John, born 1645 and 1647, All Hallows', Lombard Street, entered 1655.

*Edward South*, goldsmith. His fourth son, Edward, born 1644, St. John Zachary, entered 1655.

*Henry Whittingham*, goldsmith. His only son, Henry, born 1644, St. Olaves', Silver Street, entered 1656.

*George Bullen*, goldsmith. His eldest son, John, born 1649, St. Leonard's, Foster Lane, entered 1657.

*Hugh Lewis*, goldsmith. His eldest son, Charles, born 1643, St. Botolph, Aldersgate Street, entered 1657.

*Henry Baggs*, goldsmith. His second son, Francis, born 1651, St. Martin's, Vintry, entered 1658.

*William Wayne*, goldsmith. His son, William, born 1647, St. Catherine Cree Church, entered 1658.

*William Sankey*, goldsmith. His second son, George, born 1647, St. Mary Wolnoth, entered 1659.

*Thomas Bonny*, goldsmith. His second son, Thomas, born 1647, entered 1659.

*Edward Abel*, goldsmith. His third son, Samuel, born 1650, St. Peter's, Cornhill, entered 1660.

1644.—*Sir John Wollaston*, Knight, Alderman, Sheriff, 1638, Mayor, 1644. Sir Robert Harley, Master of the Mint for many years, having refused to stamp any of the proposed coins for the Commonwealth, except with the King's head as formerly, he was dismissed from that office. On the subject being referred to the Council of State, the members strongly recommended Sir John Wollaston as a fit and proper person for Master Worker of the Mint for 1648-9, but notwithstanding this repeated recommendation, the

House appointed Aaron Guerdain, Doctor of Physic, as Master of the Mint in Harley's place. Sir John Wollaston was selected as foreman of the jury to superintend the making of gold and silver trial pieces for the Commonwealth. By his will he bequeathed to the Goldsmiths' Company, in trust, property, as valued by the Commissioners, £25 per annum to Bethlehem Hospital and other charities, amounting to £140 per annum.

1648.—*Robert Jenner*, goldsmith, bequeathed to the Company property in trust to poor goldsmiths, of the estimated value of £200 per annum.

1649.—*Richard Morrell*, goldsmith. His name occurs as one of the Jury of Goldsmiths elected by the Commonwealth in 1649 to superintend the making of standard trial pieces of gold and silver for the coins. He presented a silver cup to the Goldsmiths' Company, and by his will, dated 1703, bequeathed a sum of money to found almshouses at Hackney, besides an annuity of fifty-two shillings for the poor.

1649, November 22.—The Jury of Goldsmiths elected and sworn by the Commonwealth to make two standard trial pieces for the coins, one piece in gold commixed in proportion of 22 carats of fine gold and 2 carats of alloy in the pound weight troy of England, and one piece of silver of 11 oz. 2 dwts. fine and 18 dwts. of copper in the pound weight troy, were the following :

*Sir John Wollaston*, Knight and Alderman.  
*Thomas Viner*, Alderman.  
*Thomas Noel*, Alderman.  
*Francis Ash*.  
*Thomas Smithie*.  
*Francis Hall*.  
*George Courthope*.  
*John Perryn*.  
*Richard Morrell*.  
*Samuel Moore*.  
*George Snell*.  
*Richard Gibbes*.  
*Matthew Mason*.  
*Alexander Jackson*.

1650.—Alderman *Edward Backwell* was a goldsmith, and one of the largest bankers in the early part of the reign of Charles I. He carried on his trade at the "Unicorn" in Lombard Street, between the "Grasshopper" and the "White Horse," about sixty-eight or sixty-nine of the present numbering. He is frequently mentioned by Pepys in his "Diary." December 24, 1660: "I went to choose a payre of Candlesticks, to be made ready for me at Alderman Backwell's." He made a large fortune; but in the reign of Charles II when, as Granger says, "the laws were overborne by perfidy, violence and rapacity," he lost, on the closing of the Exchequer in 1672, as

much as £295,994. After his bankruptcy in 1672 he retired to Holland, and died in 1679.

1650.—*Henry Pinckney*, goldsmith, at the sign of the “Three Squirrels” in Fleet Street, over against St. Dunstan’s Church, was established about this time. Boyne quotes a farthing token issued by him at the “Three Squirrels” in 1650. In 1666 his house was burned down. Mr. Noble, in his “Memorials of Temple Bar,” states that the terms of rebuilding were settled by the Commissioners in April, 1667, and in marking out it appears that Major Pinckney’s property consisted of four houses leading, on the south frontage, “to the Temple Garden.” In Pepys’s “Diary,” under date December 1, 1660, we read: “Mr. Shepley and I went into London, and, calling on Mr. Pinckney, the goldsmith, he took us to the tavern, and gave us a pint of wine.” This business was carried on by Chambers and Usborne in 1693, and towards the end of the eighteenth century it was taken by Messrs. Gosling.

1652.—*Francis Ash*, goldsmith, bequeathed property to the Company for the poor; value, £100 per annum.

1658.—*Sir George Viner*, son of Sir Thomas, was born in the parish of St. Mary Wolnoth in 1638, admitted as scholar in Merchant Taylors’ School in 1644, “of St. John’s College, Cambridge, B.A., citizen and goldsmith of London, banker to King Charles II. Knighted and succeeded his father, Sir Thomas, in the baronetcy in 1665. He died in 1673.”—(Burke’s “Extinct Baronetage.”)

1660.—*Alderman Francis Meynell* was a goldsmith and banker, Sheriff in 1662. He is mentioned by Pepys in his “Diary,” date September 18, 1662: “At noon Sir George Carteret, Mr. Coventry and I, by invitation to dinner to Sheriff Meynell’s, the great money man. He and Alderman Backwell, and much more noble and brave company, with the privilege of their rare discourse, which is great content to me, above all other things in the world.” And again, on January 19, 1662-3: “Singled out Mr. Coventry into the matted gallery, and there I told him the complaints I meet every day about our Treasurer’s, or his people’s, paying no money but at the goldsmiths’ shops, where they are forced to pay 15 or sometimes 20 per cent. for their money, which is a most horrid shame, and that which must not be suffered. Nor is it likely that the Treasurer, at least his people, will suffer Maynell, the goldsmith, to go away with £10,000 per annum, as he do now get, by making people pay after this manner for their money.”

1660.—*Sir Jeremiah Snow* was a goldsmith and banker in Lombard Street. He was a considerable loser by the closing of the Exchequer by Charles II in 1672, having £60,000 deposited there. He was educated at Merchant Taylors’ School, which he entered in 1641. His two brothers entered the same school—Edward in 1639 and Nathaniel in 1641. “Sir Jeremiah was knighted in 1678, and created a baronet in 1679. He died in 1702.”—(Le Neve.) As his name does not appear in the “Little London Directory” of 1677, he

had probably retired previously, and was succeeded by Thomas Snow, at the "Golden Anchor" in the Strand.

1660.—*Humphrey Stocks*, or *Stokes*, Pepys's "own little goldsmith," lived first in Paternoster Row; in 1677 he removed to the "Black Horse," in Lombard Street. In 1740, John Bland and Son were established there, the predecessors of Messrs. Barnett, Hoare and Co.

1662.—*Daniel Bellingham*, goldsmith. His name occurs as patentee with Sir Thomas Vyner and Robert Vyner in the establishment of a mint for coining silver in Dublin in 1662. An office with all the usual appointments were prepared. A patent was granted for twenty-one years to coin small silver moneys; but the undertaking was dropped, the terms not being sufficiently remunerative to the projectors.

1662.—*Charles Everard*, goldsmith, lived at the "Star," near Exchange Alley, in Lombard Street, in 1662, afterwards occupied by *John Wassen*, and subsequently by *Joseph Hornby*.

*William Pinckney*, of the "Green Dragon," Inner Temple Gate, is spoken of about 1663. The "Green Dragon" was next door to the "Three Squirrels" in Fleet Street, and both became the property of the Pinckneys. Being destroyed in the Great Fire of 1666, they were rebuilt as one house, and the sign of the "Squirrels" adopted. Being great losers by the closing of the Exchequer in 1672, the Pinckneys, like many other sufferers, were probably compelled to relinquish their business.

1663.—*Sir James Drax* gave to the Goldsmiths' Company a donation of £100 for the poor.

1663.—*John Hinde*, goldsmith. In this year (1663) his name appears in Alderman Backwell's ledgers as having an account with him. In 1677 the "Little London Directory" shows that John Hinde and *Thomas Carwood* kept running cashes over against the Exchange in Cornhill.

1664.—*Anthony Walter*, goldsmith, gave to the Company £100 for the poor.

1665.—*John Colvill*, of Lombard Street, noticed by Pepys, June 29, 1665: "After dinner to my little new goldsmith's, whose wife, indeed, is one of the prettiest, modest black women that I ever saw. I paid for a dozen of silver salts, £6 14s. 6d." Colvill had no less than £85,000 in the Exchequer when Charles II closed it.

1666.—*Sir Robert Viner*, of Lombard Street, was a celebrated goldsmith; Sheriff in 1666, Mayor, 1675. He made the Crown jewels for Charles II's coronation at a cost of upwards of £30,000, and entertained His Majesty at Guildhall during his mayoralty in 1675. Pepys says: "1st February, 1666.—Thence to Sir Robert Viner's, leaving clear in his hands £2,000 of my owne money, to call for when I pleased." A short time after, Pepys adds that he went to Lombard Street and brought it away, being much surprised to find he received £35 for the use of it for a quarter of a year. When the Exchequer closed in 1672, Viner had in it no less than £416,724. This, however, does not appear to have ruined him or shaken his

credit, as he was elected Mayor a few years after. Evelyn, in his "Diary," June 19, 1679, says: "I dined at Sir Robert Clayton's with Sir Robert Viner, the *great banquer*."

"Sir Robert Viner erected at his own charge at Stocks Market Conduit, upon a pedestal eighteen feet high, an equestrian statue of Charles II trampling on an enemy with his horse's feet. On the pedestal was his coat of arms within a compartment of fishes."

The great civil war, though it ruined thousands, was nevertheless the cause of many large fortunes being acquired. Viner was one of these lucky men. In one transaction, recorded by Pepys, he cleared £10,000 by a timely loan to Charles II. The statue alluded to above has a curious history. Sir Robert, wishing to show his loyalty and gratitude at as cheap a rate as possible, obtained through his agent at Leghorn, a white marble group which was to have been erected in honour of John Sobieski, King of Poland, commemorating his conquest of the Turks, representing that hero on horseback, the animal trampling upon a prostrate Mussulman. A little alteration, not by any means an improvement, was made in the faces of the figures. Sobieski was converted into a very indifferent likeness of Charles II and the prostrate foe into that of Oliver Cromwell; but the artist omitting to erase the turban on the Mussulman's head, ludicrously revealed the imposture. This group was unveiled on the day the King attended the mayoral banquet at Guildhall. It was taken down in 1736 (having remained *in situ* for sixty-one years), to make room for the Mansion House, built on the site of the old Stocks Market. For many years it lay neglected in a builder's shed, till an enterprising innkeeper set it up in his back-yard. At last, in 1779, the Corporation presented it to Robert Viner, Esq., a descendant of the loyal Lord Mayor, who forthwith removed it to decorate his country seat.

Sir Robert contributed largely towards the rebuilding of St. Mary Wolnoth, "a memorial whereof," says Strype, "are the Vines that adorn and spread about that part of the church that fronts his house and the Street (Lombard Street), insomuch that the church was used to be called Sir Robert Viner's church." His house was on the spot where the Post Office now stands in Lombard Street.

1666.—*Sir Charles Doe*, goldsmith. For preserving the Goldsmiths' Company's plate and writings, and other their concerns, during the Great Fire, and placing them in a place of security at Edmonton: "For this careful and prudent act of the said Sir Charles Doe, the thanks of the Wardens and Assistants present were given him."

1666.—*Robert South, John Terry, William Symonds, Mr. Maninge*, and *William Daniel* were goldsmiths, and donors of plate to the Goldsmiths' Company previous to the Great Fire of 1666, at which time their gifts were melted down into coin to supply funds for rebuilding the Hall, etc.

1667.—*Anthony Bradshaw*, goldsmith, presented a cup to the Goldsmiths' Company in a previous year, which was melted in 1667 to provide funds for repairing the Hall.

1667.—*James Feake White*, goldsmith, is recorded as having presented a cup to the Goldsmiths' Company, which was melted with several other pieces of plate, to provide ready money to repair the Hall after the Great Fire. Date unknown.

1670.—*Sir Thomas Cook*, Knight, goldsmith. In the "Little London Directory," 1677, we find that Thomas Cook and Nicholas Cary were goldsmiths and bankers at the "Griffin," in Exchange Alley. John Cook, described as son of a knight (viz., Sir Thomas), was at Merchant Taylors' School in 1686, and of St. John's College, Oxford, in 1693. (C. J. Robinson, *op. cit.*).

1670-90.—*Sir John Brattle* was King's Assay Master at the Mint from 1670 to 1690. A Mr. Brattle was in 1666 Deputy Assayer at Goldsmiths' Hall. "Sir John Brattle, a worthy person, and who hath long enjoyed a considerable office in the Royal Mint." (Dr. Walker's account of *Ειχων Βασιλικη*, 4to, London, 1691.)

Charles Brattle was King's Assayer at the Mint from 1690 to 1716, also a Daniel Brattle was Assayer at the Mint about the same time.

1670.—*William Gosling*, one of the Sheriffs in 1684, who was knighted and became Alderman of Farringdon Without, was probably the founder of the well-known firm of goldsmiths and bankers; they were originally plate-workers as well as goldsmiths. We first meet with the name in the account of the secret service moneys of Charles II: "On the 22nd May, 1674.—To Richard Bokenham, in full, for several parcels of gold and silver lace, bought of William Gosling and Partners by the Duchess of Cleveland, for the wedding clothes of Lady Sussex and Lichfield, £640 8s."

On the copper plate at Goldsmiths' Hall, struck by the makers with their punches between 1675 and 1697, the letter G surmounted by a crown represents this firm. The next time we find the name is in the Goldsmiths' books, when, on June 28, 1739, *Richard Gosling* enters his name as plate-worker, residing in Barbican. On July 7, 1743, he removed to Cornhill. From 1750 to 1757 the firm was Gosling and Bennett, and in the Parliamentary Return of 1773 they are described as *Richard and Joseph Gosling*, spoon makers, Cornhill.

1670.—*John Lindsay*, goldsmith, circa 1670. He subsequently married Dorothy, the widow of John Colvill, of Lombard Street.

The following goldsmiths were also severe losers by the closing of the Exchequer in 1672, which caused the utter ruin of several of them :

1666.—*William Rawson and John Marriott*.

1668.—*Francis Kenton*, "King's Arms," Fleet Street. He recovered his position and is found in the list of those who kept "running cashes" five years later.

1668.—*John Mawson and Co.*, the "Golden Hind," Fleet Street. They kept "running cashes" at the same house in 1677.

1670.—*Joseph Horneby*, goldsmith, at the "Star," in Lombard Street. He took a lease of these premises in 1666, which were burned down shortly after. He lost £22,500 by the closing of the Exchequer in 1672, but still continued his business, being mentioned in the "Little London Directory" of 1677 as keeping "running cashes" at the same house.

1672.—*John Portman* lost by the same iniquitous proceeding £76,000.

1672.—*Thomas Rowe*, of the "George," in Lombard Street, lost £17,000. Thomas Rowe and George Green were at the same house as bankers in 1677, being included in the list in the "Little London Directory."

1672.—*Bernard Turner*, of the "Fleece," Lombard Street, lost £16,000. In 1777 the firm was Turner and Tookie, keeping "running cashes."

1672.—*Robert Welstead* lost upwards of £11,000.

1672.—*Gilbert Whitehall* lost as much as £248,000.

1674.—*John Saunders*, goldsmith, presented to the Goldsmiths' Company two silver cups and covers. We have not met with any other notice of him.

1676.—*Blanchard and Child*. After William Wheeler's death, Robert Blanchard, who was considerably senior to Francis Child, appears to have carried on the business by himself. Blanchard having married Child's mother, he took him into partnership a few years after.

In the "Little London Directory" (1677) the firm is styled Blanchard and Child, keeping "running cashes," or actually bankers. Robert Blanchard died June 5, 1681, when the firm was Francis Child and John Rogers, the latter being manager, a custom which has existed in that bank, and which is still continued; subsequently a Mr. Jackson was taken in as a junior partner.

At Blanchard's death, Francis Child, the industrious apprentice, in 1681, became possessed of the whole fortune of the Wheelers and Blanchards, having married Elizabeth, his cousin, only daughter and heiress of his uncle, William Wheeler, junior.

Robert Blanchard bequeathed £200 to the Goldsmiths' Company for the poor.

Late in Charles II's reign, Alderman Backwell, who was ruined by the iniquitous closing of the Exchequer, became bankrupt in 1672, and his business was transferred to the firm with all the books and accounts, which are still preserved; but it does not appear, as has been stated, that he had any further interest as a partner, Backwell having fled to Holland, where he died in 1679. Among the accounts thus transferred were those of Nell Gwynne, Prince Rupert, and many of the nobility.

Alderman Backwell's son, Tyringham, married Elizabeth, eldest daughter of the first Sir Francis Child, by whom he had two sons, Barnaby and William, who both went into the bank and subsequently became partners.

1677.—*John Snell*, fourth son of *George Snell*, succeeded his father as goldsmith and banker, at the sign of the "Fox," in Lombard Street; born 1651. He is mentioned in the "Little London Directory" as keeping "running cashes" in 1677 at the same house.

1677.—*Thomas Williams*, goldsmith, at the "Crown," in Lombard Street, kept "running cashes" in this year; he was the predecessor of Messrs. Willis, Percival and Co., bankers.

1677.—*John Coggs* was a goldsmith keeping "running cashes" at the "King's Head," in the Strand, in this year, who had apparently a very good connection as a banker.

1677.—*John Temple*, goldsmith. Sir Robert Viner's manager, carried on his business after Sir Robert's great loss compelled him to relinquish it. Pepys styles him, "the fat blade, Sir Robert Viner's chief man." In 1777 we find him at the "Three Tuns," in Lombard Street, in partnership with John Seale.

In the "Little London Directory" of 1677 we find a list of goldsmiths who were also bankers or kept "running cashes"; plate-workers, not keeping shops for the sale of plate, are excluded from this list. "Hereunto is an addition of all the goldsmiths that keep running cashes."

*John Addis and Company*, at the Sun in Lombard Street.

*John Bolitho and Mr. Wilson*, at the Golden Lion in Lombard Street.

*John Ballard*, at the Unicorn, Lombard Street.

*Job Bolton*, at the Bolt and Tun in Lombard Street.

*Robert Blanchard and Child*, at the Marygold in Fleet Street.

*Thomas Cook and Nichoias Cary*, at the Griffin in Exchange Alley.

*Mr. Cuthbert*, in Cheapside.

*Mr. Coggs*, at the King's Head in the Strand.

*Mr. Churchill*, in the Strand.

*Charles Duncomb and Richard Kent*, at the Grasshopper in Lombard Street.

*John Ewing and Benjamin Norrington*, at the Angel and Crown in Lombard Street.

*Mr. East*, in the Strand.

*Thomas Fowles*, at the Black Lion in Fleet Street.

*Joseph and Nathaniel Hornboy*, of the Star in Lombard Street.

*John Hind and Thomas Garwood*, over against the Exchange in Cornhill.

*Benjamin Hinton*, at the Flower de Luce in Lombard Street.

*James Herriot*, at the Naked Boy in Fleet Street.

*James Hore*, at the Golden Bottle in Cheapside.

*James Johnson*, at the Three Flower de Luces in Cheapside.

*Thomas Kilborne and Capill*, at the King's Head in Lombard Street.

*Mr. Kenton*, at the King's Arms in Fleet Street.

*Mr. Ketch*, at the Black Horse in the Strand.

*Henry Lamb*, at the Grapes in Lombard Street.

*James Lapley*, at the Three Cocks in Cheapside.

*John Mawson and Company*, at the Golden Hind, in Fleet Street.

*Henry Nelthorpe*, at the Rose in Lombard Street.

*Thomas Price*, at the Goat in Lombard Street.

*Peter Percefull and Stephen Evans*, at the Black Boy in Lombard Street.

*Thomas Pardoe*, at the Golden Anchor in Lombard Street.

*Thomas Rowe and Thomas Green*, at the George in Lombard Street.

*Humphrey Stocks*, at the Black Horse in Lombard Street.

*John Sweetapple*, at the Black Moor's Head in Lombard Street.

*John Snell*, at the Fox in Lombard Street.

*Michael Schrimpfshaw*, at the Golden Lion in Fleet Street.

*Richard Staley*, in Covent Garden.

*John Temple and John Seale*, at the Three Tuns in Lombard Street.

*John Thursby*, at the Ball in Lombard Street.

*Bar Turner and Samuel Tookie*.

*Major John Wallis*, at the Angell in Lombard Street.

*Peter Wade*, at the Mermaid in Lombard Street.

*Peter White and Churchill*, at the Plough in Lombard Street.

*Thomas White*, at the Blew Anchor in Lombard Street.

*Thomas Williams*, at the Crown in Lombard Street.

*Robert Ward and John Townley*, at the Ram in Lombard Street.

1677.—*Charles Duncombe and Richard Kent* were goldsmiths at the “Grasshopper” in Lombard Street. Duncombe was an apprentice of Alderman Backwell, and on his retirement and bankruptcy, occasioned by the closing of the Exchequer, started on his own account in partnership with Mr. Kent. Charles Duncombe was Master or Warden of the Mint with James Hore 1678-81. He was very successful and acquired an immense fortune. About 1696 he purchased the Duke of Buckingham's estate at Helmsley in Yorkshire, for £90,000; it was afterwards called Duncombe Park. *Sir Charles Duncombe* was Sheriff in 1699 and Mayor in 1708-9. He left his estates to his sister Mrs. Brown, who, taking her brother's name, became the founder of the present family of Earl Feversham. When Duncombe retired, the business passed to a Mr. Smyth, and subsequently to Messrs. *Stone and Martin*, the well-known bankers.

1677.—*James Hore or Hoare*, Warden of the Mint with Charles Duncombe 1678-81, ancestor of the well-known bankers, is described in the foregoing list as keeping “running cashes” at the “Golden Bottle” in Cheapside, but his goldsmith's trade was established earlier than 1677. He was Comptroller of the Mint in 1661, Surveyor of the Meltings and Clerk of the Coins in 1665, and from 1679 to 1682 Warden of the Mint. About 1692 he removed to Fleet Street where, under the sign of “The Golden Bottle,” his descendants still flourish. The old sign may be seen over the doorway; it is the form of the old leathern bottle in which ale was carried by the labourers, haymakers and others in the seventeenth century. The popular ver-

sion is that it represented the identical bottle carried by the founder of the firm when he came to London to seek his fortune.

Sir Richard Colt Hoare, the celebrated Wiltshire antiquary, attempts to destroy this romance in his family history ; he says the bottle is merely a sign adopted by James Hoare, the founder of the bank, from his father having been citizen and cooper of the city of London, but, in fact, coopers did not make leathern bottles or any wooden vessels of that shape.

1649.—*Thomas Jameson*, goldsmith, gave £100 for the poor of the Company.

1680.—*Mr. Fells*, goldsmith, “The Bunch of Grapes,” Strand. The following advertisement appears in a newspaper of October 29th, 1680 : “There was dropt out of a balcony in Cheapside a very large watch case studded with gold; if any person hath taken it away and will bring it to Mr. Fells, goldsmith, at the sign of ‘The Bunch of Grapes’ in the Strand, he shall have a guinney reward.”

1680-1702.—*Marot (Daniel)*, a Huguenot artificer and designer, was originally an architect. He was brought to this country by William III from Holland, where he had taken refuge. His works have been described as “an inexhaustible treasury of models for gold and silver.” The candlesticks, in the form of corinthian columns (prompted by his early pursuits), were probably designed by him, although popularly ascribed to the period of Queen Anne. He doubtless was the cause of a great improvement in the style of plate of the Anne era now so much appreciated.

1680.—*Pierre Harache*, an eminent goldsmith and plateworker, of Suffolk Street, Charing Cross, emigrated from France after the revocation of the Edict of Nantes. The first time we meet with his mark is on the copper plate at Goldsmiths’ Hall between 1675 and 1697. The first record of his name is of the latter year. The earliest pieces of plate we have seen are an old standard two-handled cup of the year 1691, and a fine helmet-shaped ewer of the New Standard of 1697, engraved with the arms of William III, presented by the King to the Duke of Devonshire, weighing seventy ounces. He died in 1700, and was succeeded by his son *Peter Harache, junior*, then residing in Compton Street, Soho. The father’s mark was his initials with two ermines above, surmounted by a crown, and a crescent under, to which the son added a fleur-de-lis between the letters. The latest pieces we have met with are of 1705-6, probably the date of his death. The important and massive plate made for the Duke of Marlborough, with several others, will be found noted in the Appendix, being all of the new standard.

1681.—*Heneage Price*, goldsmith, took the lease of a house on the south side of the Strand, without Temple Bar, in the parish of St. Clement’s Danes in 1681.

In a minute of the vestry book of Hadley, dated April 11, 1687, “it was agreed that Mr. Tayler, W. Dale and Daniel Hudson, churchwardens, and George Baron, overseer for the poor, shall go to

London upon the parish charge to receive the legacy of the late R. Hble. Henry Coventry, Esq., *one hundred pounds* to the poor of Hadley, to put the said hundred pounds into the hands of Mr. Heneage Price, goldsmith, nigh Temple Bar, to ly there till it be called for by the parish." ("Monken Hadley," by F. C. Cass, M.A.)

1681.—*Sir Francis Child*, on the death of Robert Blanchard, succeeded to the business, taking his manager, John Rogers, as a partner: he lived at Parson's Green, and was buried in the parish church of Fulham. We derive the following authentic information from the inscription on his tomb: "Sir Francis Child, Knight and Alderman, and President of Christ's Church Hospital in London, who departed this life October the 4th, 1713, ætatis 71. He was Sheriff 1690, and Lord Mayor in the year 1699, and in the year 1702 he was chosen one of the four citizens to serve for the said city in the first Parliament of the reign of Queen Anne. He married Elizabeth, the only daughter and heiress of William Wheeler, goldsmith, by whom he had twelve sons and three daughters. The bodies of his sons James and William, and of his daughter Martha, wife of Anthony Collins, Esqre., are removed from the church into this vault." Of the twelve sons, we have been able to trace only Sir Robert, Sir Francis, Sir John, and Samuel, who succeeded him as goldsmiths and bankers in Fleet Street; Sir Josiah,\* an East India director; another who was Governor of Bombay; Stephen, who in partnership with Mr. Tudem, was a goldsmith at the Crown in Lombard Street, now the house of Willis, Percival and Co.; and James and William, who probably died in their infancy. He had three brothers—Daniel lived with him at Parson's Green, Edward living at Burghley in 1686, and John who lived at Devizes.

Prince Rupert, son of the Queen of Bohemia (daughter of James I), who died at his house in Barbican in 1682, and was buried in Westminster Abbey, left a collection of jewels valued at £20,000, which were disposed of by lottery under the management of Mr. Francis Child in the following year. An advertisement in "The London Gazette" of October, 1683, announced that "the jewels had been valued by Mr. Isaac Legouch, Mr. Christopher Rosse, and Mr. Richard Beauvoir, jewellers, and will be sold by lottery, each lot to be £5. The biggest prize will be a pearl necklace valued at £3,000, and none less than £100. The money to be paid to Mr. Child, who will stand obliged to all the adventurers, and that they shall receive their money back if the drawing does not take place on the 1st February next. The drawing will take place in the presence of His Majesty, who will himself see that all the prizes are put in among the blanks, and that the whole will be managed with equity and fair-

\* Rebecca, third daughter of Sir Josiah Child, of Wansted, was married to Charles, Marquis of Worcester, son of the Duke of Beaufort, in 1683. This lady was also grandmother of the Duke of Grafton.

ness." The drawing took place at Whitehall, the King counting the tickets among all the lords and ladies who flocked to take part in the adventure.

The name of Sarah, the celebrated Duchess of Marlborough, the friend of Queen Anne, must ever be remembered with reference to Child's bank. On one occasion when a rumour was afloat that a run was about to be made, she collected as much gold as she could and brought it down herself to the bank at Temple Bar on the very morning the run was to be made, thus enabling the firm to meet all demands.

1685.—*Anthony Ficketts*, goldsmith, bequeathed £100 to the poor of the Goldsmiths' Company.

1688.—*Sir John Shorter*, Knight, goldsmith,\* was appointed Mayor of the City of London by James II for year 1688. He met his death in a singular manner. He was on his way to open Bartholomew Fair by reading the proclamation at the entrance to Cloth Fair, Smithfield. It was the custom for the Mayor on his way to call on the Keeper of Newgate, and there partake of a cool tankard of wine spiced and sweetened. In receiving the tankard, Sir John let the lid suddenly fall down; the noise frightening the horse he was upon, it started, and he was thrown violently, and died the following day, in the sixty-fourth year of his age.

In Strype's *Stow*, opposite the name of Sir John Shorter, Mayor in 1688, are placed these significant words: "Never served Sheriff, *nor a freeman of the City*; appointed by King James II." This must, however, be incorrect, for John Shorter was one of the sheriffs in 1675, in the mayoralty of Sir Thomas Viner.

Sir John Shorter was buried in St. Saviour's Church (formerly St. Mary Overie) in 1688, and his wife in 1703. He was the grandfather of Lady Walpole, wife of Sir Robert and mother of Horace Walpole.

1689.—*William Pierson*, goldsmith, bequeathed £50 for the poor goldsmiths.

1690.—*Messrs. Hankey*, goldsmiths and bankers, were established about this time at the sign of the "Three Golden Balls" in Fenchurch Street;† they were also pawnbrokers, as most of the goldsmiths embraced that profitable business. The sign of "the three balls" (two to one) having been adopted by pawnbrokers, and the Messrs. Hankey having dropped that particular line of business, changed their sign to "The Golden Ball," and continued there many years.

\* He was educated at Merchant Taylors' School, which he entered in 1641.

† The old goldsmiths and bankers advanced money upon pledges just as pawnbrokers do now, choosing, of course, the most valuable articles as security. In the early ledgers of Alderman Backwell and Blanchard and Childs's accounts may be seen a separate heading of "Pawnes," to which all interest and profits arising from "money lent" on pledges, or more marketable security, was placed. In the days of Charles II the bankers charged as much as twenty or thirty per cent for money, while they never appear to have allowed more than six per cent on deposit.

1690.—*George Middleton* was goldsmith at the “Three Crowns” in St. Martin’s Lane, City, about this time. The business was removed to Durham Yard in the Strand, and continued by Messrs. Middleton and Campbell.

1690.—*Sir Thomas Fowles*, goldsmith and banker, dwelt about this time at the “Black Lion” in Fleet Street. He left by will, in 1691, an annuity of ten pounds for the poor of the Company of Goldsmiths.

1690.—*James Heriot*, a descendant of the celebrated George Heriot of Edinburgh, “kept running cashes” at the sign of the “Naked Boy” in Fleet Street. In 1756, Joseph Heriot, of Great St. Andrew’s Street, Seven Dials, entered his name at Goldsmiths’ Hall as plateworker, also a descendant.

1692.—*Mr. James Coutts* succeeded *Messrs. Middleton and Campbell* at the “Three Crowns” in 1692. His cheques bore a circular stamp of three crowns and the letters J. C. reversed and interlaced, around which was his address, “At the Three Crowns in the Strand, next door to the Globe tavern, A.D. 1692.” He was the originator of the widely-known banking house of *Messrs. Coutts and Co.*

It is stated that when James Coutts came up to London on a visit to his brothers, he happened to meet a Miss Polly Peagrim, the niece of George Campbell, the goldsmith of St. Martin’s Lane, that he fell in love and was married to her. Shortly after, Mr. Campbell took him into partnership, Coutts having given up his connection with his brothers in an old-established business at Edinburgh, and the style of the firm was Campbell and Coutts. George Campbell died in 1761, when James Coutts took his brother Thomas into partnership, who gave up his business in St. Mary Axe, when it became Coutts and Coutts. Mr. James Coutts died in 1778. His brother Thomas long survived him, and became one of the first bankers in London.

*Mr. Thomas Coutts*, who had lived as a bachelor for many years, married Elizabeth Starkey, a superior domestic servant in his brother’s service, and by her he had three daughters who were called “the three Graces.” The eldest, Susan, married the Earl of Guildford; the second, Frances, married the Marquis of Bute; and Sophia, his third and youngest daughter, married Sir Francis Burdett, Bart.

After Mrs. Coutts’s death, who had been an invalid for many years, he married (in 1815) Miss Mellon, the actress, he being then eighty years of age. He died on February 22, 1822, at the age of eighty-seven, leaving his widow the whole of his property amounting, it is said, £900,000.

Mrs. Coutts afterwards married the Duke of St. Albans; she, however, reserved to herself by marriage settlement, the sole control of her property, and at her death she left the whole of her great wealth to Angela Burdett, the favourite granddaughter of Mr. Thomas Coutts. This lady then assumed the additional name of Coutts, and was subsequently created a peeress with the title of Baroness Burdett-Coutts.

The royal family formerly banked with Messrs. Coutts; but George III, hearing that Mr. Coutts had supported Sir Francis Burdett at the Westminster election by the loan of a large sum of money (£100,000 as reported), immediately withdrew his account from the house, and afterwards banked with Messrs. Drummond; but at the desire of His Majesty that his son should be refused any further loans, the prince withdrew and placed his account at Coutts's, where he was amply supplied with funds, and the royal family still bank there.

1693.—*Thomas Seymour*, goldsmith, presented, in 1693, to the company a silver salt with a crystal cylinder; height  $10\frac{1}{2}$  inches. The foot ornamented with cherub heads and fleur de lis, etc., resting upon eight lions. We have met with no other notice of this donor.

1694.—In this year the Goldsmiths met with a serious rival by the foundation of the Bank of England, which was mainly instituted through the exertions of *William Paterson*, a Scotchman.

1695.—*Peter Floyer*, goldsmith, of Love Lane, was in a very extensive way of business as a refiner. His son, was Prime Warden of the Goldsmiths' Company in 1773.

An act was passed in the reign of Charles II and revived fourth James II: as a means of supplying the Mint with bullion, it was enacted therein that every person who should bring bullion of gold or silver to the Mint to be coined should receive weight for weight in standard coins. This permission was discontinued in 1695, and was highly necessary that it should be put a stop to, for in an account delivered to the committee of the whole House in February, 1695, by Mr. Neale, Master of the Mint, he stated that from Lady Day immediately preceding, 721,800 guineas had been coined in the Tower for divers persons, among whom were:

Peter Floyer	...	...	...	139,752	guineas.
John Mousley	...	...	...	3	"
Royal African Company	...	...	21,389	"	
Lord Lucas	...	...	115	"	
Countess of Northampton	...	...	21	"	
Sir Francis Child	...	...	41,819	"	
Richard Howe	...	...	18,181	"	

Commons Journals, Vol. XI, pp. 447-53.

1697.—*Benjamin Pyne* was a goldsmith and celebrated plate-worker. His name was entered in 1697, living in St. Martin's le Grand. Numerous fine examples are preserved, made between 1697 and 1721. His mark was PY, with a fleur-de-lis surmounted by a crown.

1697.—*Anthony Nelme*, goldsmith and plateworker living in "Avie Mary Lane," entered his name and mark at the Hall in 1697. He seems to have been extensively patronised, judging from the numerous pieces of plate which have come under our notice. He died

in 1722, and was succeeded by *Francis Nelme* in that year, who adopted the same monogram and re-entered his name at the same house in 1739.

1697.—*John Bodington*, goldsmith and plate-worker, at the “Mitre” in Foster Lane, entered his name at the Hall in 1697. There are several examples of his plate extant. His mark had a mitre above his initials. *Edmund Bodington* succeeded in 1727 at the same house.

1697.—*William Gamble* was a celebrated goldsmith and plate-worker living in Foster Lane. He entered his name at the Hall in April, 1697, but his mark for the old standard, WG crowned in a circle, is found on the copper plate at Goldsmiths’ Hall struck between 1675 and 1696. His Britannia mark of GA crowned in a circle is frequently met with in the latter part of the seventeenth and commencement of the eighteenth century, and many fine examples of his plate have come under our notice—Monteiths, cups, tankards, etc. He was succeeded by his son, *Ellis Gamble*, who removed to the “Golden Angel, Cranbourn Alley, Lester Fields,” who doubtless adopted the same mark, as it was only obligatory to use the first two letters of the surname, so there was no occasion of a re-entry, a notice of the change being sent to the Hall. *Hogarth* was apprenticed to Mr. *Ellis Gamble*, silversmith, in 1712, when he was fifteen years of age, and remained with him for six years, his time having expired. It was there he learned the art of plate-engraving. Shop bills of *Gamble’s* engraved by his famous apprentice, are much sought after by collectors of engravings.\* *Hogarth* died 1764.

1697.—*David Willaume* came to England about 1686, and commenced business as a goldsmith and plate-worker in Pall Mall. His mark is found on the copper plate previous to 1697, and he entered his name at the Hall for the New Standard in April, 1697. In 1720 he removed to the “Golden Ball,” in St. James’s Street, where he had “running cashes,” or, in other words, became a banker. In 1739 he again entered his name at the Hall. He was one of the Protestants who fled from Metz after the revocation of the Edict of Nantes, declared October 24, 1685.

1699.—*Pierre Platel*, goldsmith and plate-worker, entered his name at the Hall in 1699, living in the “Pell Mell.” He was one of the Huguenots who escaped to England after the revocation of the Edict of Nantes. He was much patronised, and produced some artistic pieces of plate, among which may be specially noted the standard gold ewer and salver, of elegant form and workmanship, in the possession of the Duke of Devonshire, made in 1701; many other pieces in silver are extant. The mark he adopted was PL with a crown above and fleur-de-lis below (the two first letters of his name), very similar to that of *Paul de Lamerie*, which he adopted

\* One of these bills has an engraving of an angel holding a palm, with an inscription in French and English: “*Ellis Gamble at the ‘Golden Angel,’ in Cranbourne Street, Leicester Fields, makes, buys, and sells all sorts of plate, etc.*”

in 1732; but they cannot be confounded, as Platel's mark only occurs on the New Standard, and he probably died about 1720, the last piece we have met with being made in 1719. The gold ewer above mentioned was made many years before Paul de Lamerie entered his name and mark of LA in 1712.

1700.—*Stephen Child* (son of the first Sir Francis) joined Mr. Tudman, a goldsmith, "at y<sup>e</sup> Crown in Lombard St," about this date, and the representatives of that firm are now Messrs. Willis, Percival and Co.

1700.—*Thomas Snow* was a goldsmith at the "Golden Anchor," in the Strand. He was a very careful man of business. He succeeded Sir Jeremiah Snow, of Lombard Street. The following story is told by Mr. Frederick Martin, in his stories of "Banks and Bankers." "Sampson Gideon, a great Jew broker, had occasion to borrow £20,000 of Mr. Snow, the banker. Very shortly afterwards a panic occurred, and Mr. Snow, alarmed for the safety of his loan, addressed a piteous epistle to the Jew, entreating him to pay the money at once, and thereby save him from bankruptcy and utter ruin. Gideon knew his man well and determined to give him back his coveted property, but to punish him at the same time for his want of confidence. Accordingly he sent for a phial of hartshorn, and wrapping it in twenty notes of £1,000 each, returned the loan in that form to Mr. Thomas Snow, goldsmith, near Temple Bar." Thomas Snow, profiting by the experience of his predecessor, Sir Jeremiah, was sagacious enough to avoid ruin in the fatal bubble year of 1720. Mr. Gay celebrates his good fortune in an "Epistle to Thomas Snow, goldsmith, near Temple Bar":

"O Thou ! whose penetrative wisdom found  
The South-sea rocks and shelves, where thousands drown'd,  
When credit sunk, and commerce gasping lay,  
Thou stood'st, nor sent'st one bill unpaid away;  
When not a guinea chink'd on Martin's boards,  
And Attwell's self was drain'd of all his hoards."

The firm was subsequently Snow and Walton, goldsmiths and pawnbrokers, like many other goldsmiths and bankers. About 1730 it was Snow and Paltock. In 1736 the firm was Snow and Co. From 1754 to 1768, *Snow and Denne*. In 1768, William Sandby, a bookseller in Fleet Street, was associated with the firm. In 1798, Mr. J. Dean Paul was admitted, and it became the bank of Paul, Strahan, and Bates. In 1856 the house failed through the unscrupulous conduct of some of the partners, who misappropriated the securities left in their charge, and they were transported.

1700.—*Attwell and Co.*, goldsmiths and bankers, from about 1680 to 1720, when they failed. Their names are mentioned by Gay in his poem addressed to Thomas Snow in 1720, the fatal South Sea Bubble year, "And Attwell's self was drained of all his hoards."

1701.—*Simon Pantin*, goldsmith and plate-worker, of the "Peacock," St. Martin's Lane, City, entered his name at the Hall in June,

1701. In 1717 he removed to Castle Street, Leicester Fields. He died in 1728, and was succeeded by his son, *Simon Pantin, junior*, who entered his name in February, 1829, and removed in 1731 to Green Street, Leicester Fields. Dying in 1733, the business was carried on by his widow, *Mary Pantin*. Numerous examples of the Pantins's make are preserved, bearing the well-known mark of a peacock with his tail outspread over the initials. On old Simon Pantin's death, Lewis Pantin remained in Castle Street, but adopted for his mark a globe above his initials, entered in 1733 and 1739. In 1773 he was located at 45 Fleet Street.

1701.—*Humphrey Payne*, goldsmith and plate-worker, at the "Golden Cup," Gutter Lane (formerly Guthuron's Lane), entered his name at the Hall in December, 1701. In 1720 he was in Cheapside. He re-entered his mark in 1739 at the same house, but died shortly after, as underneath is written "dead." He was succeeded by his son, John Payne, who entered his mark in 1751 and was goldsmith there in 1773. This old-established firm was much patronised; and numerous fine examples are preserved in collections.

1703.—John Smith, goldsmith, of Holborn, was entered for the New Standard at the Hall, in 1697. By his will, dated 1703, he gave the sum of £420 to the Goldsmiths for the poor of the Company.

1705.—*John Croker*, born at Dresden in 1670, was originally a jeweller, came to England, and was employed at the Mint. In 1705 he was appointed Chief Engraver, subsequently Mint Master by Queen Anne until his death in 1740, when he was succeeded by Dassier. Queen Anne's farthings, about which some absurd rumours have been in circulation as to their value, were designed by him, but, owing to the Queen's death, they were never circulated, hence their comparative rarity. There are six varieties of these pattern farthings, struck in gold, silver, copper and tin. The prices of them vary, of course, with the material. Those in copper, frequently met with, may be obtained from ten shillings to twenty shillings each; but some types are more scarce, say forty shillings to fifty shillings.

1705.—*Charles Boit*, born at Stockholm, the son of a Frenchman, was a jeweller, and came to England to follow that trade. He afterwards painted portraits in enamel so successfully that he was much patronised in the reign of Queen Anne. He died in 1726.

1706.—*Gabriel Heath*, goldsmith and plate-worker of Gutter Lane, entered his name at the Hall in March, 1706, New Standard, and for the Old Standard in 1720, and re-entered in 1739. In 1753 the firm was *Gabriel Heath and Francis Crumpe* at the same house.

*Sir Richard Hoare*, goldsmith, Sheriff, 1709, Lord Mayor, 1713, M.P. for the City of London. He died in 1718, and by his will he left the sum of £200 for the poor of the Goldsmiths' Company, and was buried at St. Dunstan's in the West; the monument was erected by his son, Henry.

1708-73.—*Augustin Courtauld*, goldsmith and plateworker, living in Church Street, St. Martin's Lane, City, entered his name

at the Hall in December, 1708. In 1729 he removed to "Shandois (Chandos) Street." In 1746, Samuel Courtauld was still at the same house, removing to Cornhill in 1751. Louisa Courtauld, his widow, succeeded to the business in Cornhill, in partnership with George Cowles, in 1773.

1710.—*William Hand*, a goldsmith, carried on his trade in Russell Street, Covent Garden, in 1710.

1712.—*Richard Wright*, goldsmith, probably earlier. In 1729 Anthony Wright was a goldsmith living in Great Russell Street, Covent Garden; and in 1754, Anthony Wright was at the "Golden Cup," "Common (sic) Garden." Afterwards Wright & Co., bankers.

1712.—*Paul de Lamerie* dwelt at the "Golden Ball," in Windmill Street, near the Haymarket. He first entered his name at Goldsmiths' Hall on February 5, 1712. In or about 1739 we find he had removed to Gerard Street, Soho. After carrying on business for forty years, he died at an advanced age in 1751, leaving no one to succeed him.

This celebrated silversmith, whose name is so well known to collectors, and whose works are still so highly appreciated, was greatly patronised by the nobility and gentry as the first silversmith of his time; and there is no doubt he was an artist and designer as well as a plate-worker.

It is not known when De Lamerie was appointed Royal Goldsmith, but his mark has always borne a crown over his initials from the date of his first entry at the Hall in 1712. He was of foreign extraction, and probably learned his art in France. It may be here observed that he, and many others who acquired celebrity about that time in England, had probably quitted Paris towards the end of the reign of Louis XIV, when the trade had declined to such an extent that they were compelled to find employment in other countries: the Grand Monarque, to pay the expense of his wars, having sent his plate to the Mint, in 1688, to be melted; an example which was followed by all his Court, but not before careful drawings had been made by the goldsmith Delaunay and others.

Notwithstanding the alteration of the standard in 1720, De Lamerie still continued making plate of the New or Britannia Standard down to 1732, both qualities being allowed by the Act of Parliament. All the principal silversmiths disapproved of the alteration; and a remonstrance was submitted to the House of Commons, entitled "The Case of the Working Goldsmiths against the New Act." (Guildhall Library.)

They considered that the new standard was not only a better colour and more brilliant, but that it would be impossible to produce so high a finish and such elaborate chasing or curious work on the old standard. It continues: "Foreign courts, where a coarser alloy is used, give frequent commissions for their most valuable plate to be made in London; but it would be impossible for the finest artist to finish so complete a work in silver of the old standard as it is now performed in the new standard; and that the former, of 11 oz.

2 dwt., would not stand the fire to receive proper ornaments." They also objected the duty of sixpence per ounce which was proposed, and urged that the old standard with the duty would be threepence dearer than the new standard. It was in consequence of this assertion that Section 41 of the new act was added to it, giving the workers an opportunity of working either of the qualities.

1712.—*Andrew Drummond*, a goldsmith, was established about this time; son of Sir John Drummond, of Machany. In 1754 the firm was still styled Andrew Drummond and Co.; in 1770 John Drummond; and in 1775 Robert Drummond and Co.; 1805 Andrew Drummond was head partner; and since then the firm has always been Drummond and Co. When George III became displeased with his bankers Messrs. Coutts, he withdrew his balance, and banked afterwards with Messrs. Drummond. George, Prince of Wales, likewise kept an account with them for some years, but he was probably too extravagant, and the king desired Messrs. Drummond not to make any further advances to his son. They were placed in an awkward position. If they disobeyed the king's commands, they would lose the accounts and gain the favours of the prince. On the other hand, they would offend the prince and lose the royal accounts on the king's death. The Drummonds, however, obeyed His Majesty's command, and refused any further advances to the Prince of Wales, who then went to Messrs. Coutts and obtained whatever he required, and the royal family have banked there ever since.

1716-40.—*William Bellassyse*, goldsmith and plateworker at the "Mitre," in Monkwell Street, first entered his name at the Hall in March, 1716. In 1723 he removed to Holborn. His mark was a mitre over his initials. His son Charles succeeded him at the same sign, having removed to Eagle Street, Red Lion Square, 1740.

1718.—*Henry Hoare* succeeded his father Sir Richard; a book plate in the possession of Captain Hoare, bears his arms and date 1705. The old canting motto of the family, "DATOR HORA AMORI," is susceptible of various free translations. He bequeathed in 1722, £200 for the poor of the Goldsmith's Company.

1718-73.—*John Hugh Le Sage*, plateworker of St. Martin's Lane, Long Acre, first entered his name in October, 1718. In 1722 he had removed to Great Suffolk Street, Charing Cross: in 1739 he was still at the same house. He was succeeded by Simon Le Sage in the same year, who re-entered his name in 1754. Augustus Le Sage of Great Suffolk Street is mentioned in the parliamentary list of 1773. This old-established business produced some fine pieces, many of which are still extant.

1718.—*Madding*, goldsmith, in 1718 kept the "Golden Bottle" in Cheapside, then recently vacated by Messrs. Hoare.

1722.—The second *Sir Richard Hoare*, principal of the firm, succeeded Sir F. Child as alderman of the ward of Farringdon Without. Sheriff in 1740-1, in which year there were three lord mayors. He died October 12, 1754, and was buried in St. Dunstan's; his monument records that he was Lord Mayor in the memorable

year 1745, in which alarming crisis he discharged the great trust reposed in him with honour and integrity, to the approbation of his sovereign and of his fellow citizens.

1718-31.—*William Darkeratt*, goldsmith and plateworker, at the "Acorn" in Foster Lane, entered his name in January, 1718. He was succeeded by his son William in 1724, who removed to the "Rose," St. Martin's Lane, in the Strand; still there in 1731.

1720-39.—*George Boothby*, goldsmith and plateworker at the "Parrot," in the Strand, near Temple Bar. He entered his name at the Hall in March, 1720, both for old and new standard silver, and again in 1739. His mark bore a parrot over his initials.

*Sir Francis Child* (second son of the first Sir Francis), goldsmith, succeeded his brother. He was elected alderman of his ward in 1721; sheriff, 1722; lord mayor and knighted in 1732; president of Christ's Hospital between 1727 and 1740; he was also member of Parliament and director of the East India Company. After the first Sir Francis's death in 1713 the firm became Robert Child, Francis Child, Henry Rogers (nephew of John), and Morse, styled "Sir Robert Child and Co.;" after the death of Sir Robert in 1721, "Sir Francis Child and Co."

1721.—Sir Francis Child (the second knight) died in 1740, when *Samuel Child*, his younger brother, became head of the firm in partnership with Backwell, styled "Samuel Child and Co."\* It so remained until Samuel Child's death in 1752, when it became *Messrs. Child and Backwell*, Mrs. Samuel Child and her children, Francis and Robert, being heads of the firm; she had also one daughter.

In 1763, Mrs. Child and her son Francis both died, and *Robert Child, Esq.*, became head of the firm, styled "Robert Child and Co." He purchased a house in Berkeley Square from the Duke of Manchester for £10,500, which is still the residence of the Earl of Jersey. Robert Child, Esq., married Sarah, daughter of Paul Jodrell, Esq., by whom he had a daughter, Sarah Anne, who married, May 20, 1782, John, tenth Earl of Westmorland.

A romantic story is told, that Lord Westmorland was dining with Mr. Robert Child one afternoon, and, among other subjects upon which they conversed, Lord Westmorland said: "Child, I wish for your opinion on the following case. Suppose that you were in love with a girl, and her father refused his consent to the union, what should you do?" "Why! run away with her, to be sure," was Mr. Child's prompt reply, little thinking at the time that it was his daughter that the querist was in love with. That night, or a few days after, Lord Westmorland eloped with Miss Sarah Child in a postchaise and four from the Berkeley Square house northwards. Mr. Child promptly gave chase in a similar conveyance, and was on the point of overtaking the runaways, when Lord Westmorland, leaning out of the window, shot one of the leaders, which overturned the carriage and caused a delay, giving the pair time to reach Gretna, and be married without further hindrance. During the

\* He was Member of Parliament.

short interval between the runaway marriage and his death in 1782, Mr. Robert Child never forgave Lord and Lady Westmorland. He died in the course of the same year, and by his will he left the whole of his immense fortune to the first daughter of the union, Lady Sarah Sophia Fane, who married, on May 23, 1804, George Villiers, Earl of Jersey. After Robert Child, Esq.'s, death in July, 1782, the firm was Mrs. Sarah Child and partners, styled "Child and Co." In 1791 Mrs. Sarah Child married Lord Ducie; Lady Ducie died in 1793. In 1806 the Right Hon. Sarah Sophia Child, Countess of Jersey, participated in the profits of the house as head partner; she died in 1867, after a reign of sixty-one years. Her son, Victor Albert, Earl of Jersey, is the present leader of the firm.

The last of the Childs died early in this century

The banking house was known by the sign of the "Marygold" with the motto "Ainsi mon ame." The original sign is still to be seen in the office, and a marigold in full bloom still blossoms on the bank cheques, as well as in the water mark. "The Marygold" was in King James I's reign a public ordinary kept by Richard Compton (Beaufoy tokens).

In Pennant's time (1790) the original goldsmith's shop seems to have still existed in Fleet Street in connection with this bank. As a banker, Pennant calls Sir Francis Child "father of the profession," having laid aside the legitimate goldsmith's trade and confined himself entirely to banking.

In 1788 the firm of Child's purchased the renowned "Devil Tavern" where the Apollo Club held its merry meetings presided over by Ben Jonson. The old sign of Saint Dunstan tweaking the devil by his nose hung outside formerly in Fleet Street; he was patron of the goldsmiths. Adjoining was the old church of St. Dunstan, where the two clubmen struck the hours and quarters on a bell suspended between them. The tavern was pulled down to erect the houses now called Child's Place.

*Sir Robert Child*, Sir Francis Child's eldest son, goldsmith, named after his stepfather Robert Blanchard, went into partnership with his father. He was elected alderman of Farringdon Ward Without in 1713, and was knighted in 1714. He died without issue in 1721. Sir Robert Child was the first of the family who resided at Osterley Park; the mansion was built by Robert Adam, architect of the Adelphi.

1720.—*John Law*, goldsmith, of Edinburgh, born 1681. Various schemes were projected about this time for paying off the National Debt. The South Sea Company's proposals were accepted, and the royal assent was given to an act enabling the company to raise money for the purpose. Bubbles of every description were floated in the air. The Prince of Wales is said to have cleared £40,000 by his speculations. Law, among others, projected the establishment of a bank with paper issues for the purpose of remedying the deficiency of a circulating medium, to the amount of the value of all the lands in the kingdom; but this scheme was rejected

in England. In 1716, having gained the patronage of the Duke of Orleans, he opened a bank by royal authority at Paris. To this was joined the Mississippi scheme for paying off the National Debt and enriching the subscribers, and people flocked with the object of converting their gold and silver into paper. The bubble, however, burst about June, 1720, when its amount was £100,000,000 sterling, and Law was exiled to Pontoise. He died in 1729.

1720.—*Paul Crespin*, or Crispine (as spelt in one entry), goldsmith, lived at the "Golden Ball," Compton Street, Soho. We first find his name entered, both for the old and new standard, in 1720, and again at the same house in 1739 and in 1757. We have met with numerous examples, which prove their merit, having been treasured up for more than one hundred and fifty years. A beautiful ink-stand, shell-shaped with shells, coral, etc., modelled in high relief, is in the Duke of Devonshire's collection; an epergne and portions of a dinner service, in that of Lord Hotham, show the character of his work, both ornamental and useful.

1720.—*Joseph Freame*, in 1728, is described as a citizen and goldsmith in partnership with *Thos. Gould*. In 1736 the latter died, and was succeeded by *Jas. Barclay*. In 1768 *Silvanus Bevan* joined the firm, Freame died in 1770, and in 1786 *John Henton Tritton* became a partner. The sign of the banking house in 1728 was the "Black Spread Eagle."

1720-50.—*Peter Archambo*, goldsmith and plateworker. In 1720 he dwelt at the "Golden Cup," in Green Street, Leicester Square, but removed to Hemings Row in 1722. We next find him located at the same sign in Coventry Street in 1739, and in 1749 he was associated with *Peter Meure*. Judging from his mark, he was patronised by the aristocracy, bearing a crown above his initials and a two-handled cup below. He worked both in the new and old standard.

1721-39.—*John Tuite*, goldsmith and plateworker, entered his name at the Hall in September, 1721, living in Ireland's Yard, Blackfriars; he afterwards removed to Litchfield Street, Soho. His next entry is in 1739. His mark was a large helmet-shaped ewer between his initials. He died in 1740, and the business was continued by his widow in York Buildings, George Street, using a similar mark but altering the initials.

1722.—*Humphrey Hetherington*, goldsmith, left a sum of £100 for the poor of the Goldsmiths' Company.

1725.—*William Atkinson*, goldsmith and plateworker, at the "Golden Cup," New Fish Street Hill. He first entered his name at the Hall in May, 1725. His mark has a two-handled cup above his initials. He worked both in the new and old standard.

In the small workers' book at Goldsmiths' Hall we find an entry of *Jean Harache*, "a foriner residing in Rider's Corte, Soho," on June 22, 1726. His mark was I H, a crown above and a lion rampant beneath the letters. Also *Francis Harache*, silversmith, at "ye Blackmoor's head," Great St. Andrew Street, St. Giles's, on February 16, 1738; his mark was simply F H in a square. These entries prove

that the family continued working in the same trade in the interim between the demise of Pierre and the advent of Thomas Harache, of whom we shall presently speak.

1734.—*Henry Jerningham*, goldsmith, about this time.

The project of building a new bridge at Westminster was set on foot in the year 1734. The finances were to be obtained by means of a lottery, for which an Act of Parliament was passed authorising the raising of a fund, from which amount, after paying the prizes, it was estimated there would be a residue of £100,000 for the new work. In connection with this lottery a curious incident may be mentioned. On March 2, 1735, whilst the bill was in progress, Henry Jerningham, goldsmith, petitioned the House, stating that he had made a silver cistern that had been acknowledged, by all persons of skill who had seen the same, to excel whatever of the kind had been attempted in this kingdom; that, after an expense of several thousand pounds on the workmanship alone, exclusive of the weight in silver, and after great hazards in the furnace, and four years of application to the raising and adorning the model, the cistern now remained on his hands.

The House not only thought the proposition reasonable, but actually voted an instruction to the committee on the bill to make provision in it for the petitioner, by directing the disposal of the cistern by lottery.

Henry Jerningham, goldsmith, died in 1761, and was buried in the churchyard of St. Paul's, Covent Garden.

These massive cisterns were in fashion in noble families towards the end of the seventeenth and beginning of the eighteenth century. One in the Duke of Rutland's possession weighs two thousand ounces. Another, six feet high, together with a fountain, belonging to the Earl of Chesterfield, weighs 3,546 ounces. Most of these cisterns were melted down subsequently to be remade into dinner services or more useful and less cumbrous pieces of plate.

1734.—*Richard Gurney* entered his name as plateworker at Goldsmiths' Hall on December 23, 1734, in partnership with *Thomas Cook* at the "Golden Cup" in Foster Lane. The next entry is Richard Gurney and Co. with new marks, June 28, 1739, and again at the same house in 1748 and 1750; but their names are not in the list of plateworkers in the parliamentary return of 1773, wherein, it must be observed, many goldsmiths who kept shops are not noticed.

His ancestor, Sir Richard Gurney, knight and baronet, cloth-worker, was mayor in 1642. He was discharged by the Parliament and succeeded by Sir Isaac Pennington, fishmonger, who was, with other aldermen, committed to the Tower and convicted of high treason for the murder of King Charles I, and died in the Tower.

1735.—*William Garrard*, plateworker, of Staining Lane, entered his name at the Hall in April, 1735. Removed to Noble Street in 1739. In 1773 his name occurs in the parliamentary list. He appears also to have had another house in Short's Buildings, Clerkenwell, which in 1755 was removed to Noble Street.

1739-47.—*Marmaduke Daintrey*, goldsmith and plateworker, of Noble Street, entered his name in 1739. In 1747 he removed to the "Crown," in Old Street. The name of Marmaduke Daintrey occurs in the parliamentary list of 1773, probably his son, a spoonmaker, living at Hartley Row, Hants.

*Thomas Gilpin*, goldsmith, of Lincoln's Inn Gate, entered his name at the Hall July 2, 1739. "The grand service of plate which graced the royal table, at the banquet given by Sir Samuel Fludyer at the Mansion House on Lord Mayor's Day, 1761, which the king and queen honoured with their presence, was made new for the occasion by Mr. Gilpin, with whom the city exchanged a quantity of old plate for the new." ("Old English Plate," by W. I. Cripps.)

1740.—*John Barker*, goldsmith, at the "Morocco Ambassador's Head" in Lombard Street. His name is revealed to us by a shop bill, engraved by Hogarth, having a Turk's head at the top.

1740.—*Benjamin Gurden*, goldsmith, of Noble Street, first entered his name at the Hall as plateworker in 1740. His name also occurs in the list of 1773 at the same house. He died in 1804, having been in business upwards of sixty years. He bequeathed three hundred pounds to the Goldsmiths for the use of the poor.

1740.—*G. M. Moser*, goldsmith and artist, born at Schaffhausen in 1707; died in London 1783. He was a celebrated chaser on gold, especially on the watch cases with emblematical figures in relief—much in vogue about the middle of the century—jewellery, etc. He wrote some works on the goldsmith's art and on painting. He was the founder of the Academy of Painters in 1768, of which Sir Joshua Reynolds was the first president. His daughter Mary, born 1744, was also an artist.

1742.—*Nicholas Sprimont*, of Compton Street, Soho, entered his name at Goldsmiths' Hall as plateworker in January, 1742. He carried the modelling of shells, coral, insects, shell fish and rock-work to great perfection in silver. A specimen of his plate, viz., a pair of oval dishes, eleven inches in diameter by nine inches, beautifully modelled in this manner, is preserved in the Royal Collection at Windsor made in 1743. The same character of work was modelled by his contemporary Paul Crespin, of Compton Street. Sprimont is also celebrated as being the founder of the Chelsea porcelain factory in 1750, under the patronage of the Duke of Cumberland and Sir Edward Fawkener, of which, in 1755, he became sole proprietor. The same taste was carried out by him in porcelain in the well-known centrepieces of Chelsea china of the early period of its existence. He was the writer of the memorial found in the Lansdown MSS. without name or date, neither of which have until now been discovered. He styles himself "undertaker of the Chelsea manufacture of porcelain, a silversmith by profession, in which one hundred persons are employed, and a nursery of thirty lads from the parishes and charity schools who are bred to designing and painting." (Chaffers's "Marks and Monograms on Pottery and Porcelain," page 915.)

1747.—*Sir William Benn*, goldsmith, mayor 1747. A painting with his portrait and other members of the Goldsmiths' Company, hangs in the ballroom at the Hall. This picture by Hudson represents six members of a jovial society called "Benn's Club." He was a staunch old Jacobite, and induced the party to go to his house in the Isle of Wight, and drink success to Prince Charlie. His portrait also hangs in Bridewell Hospital, of which he was president in 1746.

1750.—*John Blachford*, goldsmith, mayor in 1750. His portrait is in the same group of members of Benn's Club previously mentioned. In 1755, in a trial of the Pyx, "a jury of freemen of the Goldsmiths' Company, of which Alderman Blachford was foreman, met at Goldsmiths' Hall to make an assay, or trial of the pix or standard of the coin of the realm, coined between 1750 and that year, and went to the Lord Chancellor at Whitehall, to make their report," etc.

The other members of "Benn's Club" whose portraits are in the same group, are :

*Sir Henry Marshall*, mayor, 1745.

*Sir Robert Alsop*, mayor, 1752.

*Sir Edward Ironside*, mayor, 1753.

*Sir Thomas Rawlinson*, mayor, 1754.

1755.—*Sir Richard Glyn*, baronet and banker, lord mayor, was president of Bridewell Hospital in 1755, his portrait hangs in that Hall.

*Sir Francis Gosling*, knight, "a gentleman of the most amiable character in public and private life. He was elected alderman in 1756, and served the office of sheriff in 1758, having twice declined that of lord mayor on account of ill health. He died December 23, 1768, and was succeeded as alderman of Farringdon Without by John Wilkes, Esq." (Hughson.)

It was probably about 1780 when the Goslings took the house in Fleet Street with the sign of the "Three Squirrels," where it still remains over the centre window, and where they still flourish at the same house. In 1796 the firm was Francis Gosling, William Gosling and Benjamin Sharpe, and it is still styled "Goslings and Sharpe." The original sign, in solid silver, is preserved, and can be seen in the front shop; it is about two feet high, made to lock and unlock, and was discovered in the house in 1858, having probably been taken down on the general removal of street signs, and forgotten. This house in Fleet Street is stated to have belonged to Henry Pinckney, a goldsmith, about the year 1650. Boyne mentions a farthing token issued by him at the "Three Squirrels," over against St. Dunstan's Church in 1650. (See Pinckney.)

1756.—The name of *Backwell* rose again, in partnership with *Darel, Hart and Croft*, who, with great reputation, opened their shop in Pall Mall. (Hughson.)

1758.—*Thomas Harache*, one of the successors of Pierre Harache, obtained the distinction of royal goldsmith, dwelling in Pall Mall. His name is not found in the Goldsmiths' books: the second volume of makers' marks, which is said to contain the names from

1739 to 1769, actually finishes in 1757, and no subsequent entries occur at the Hall until 1773, leaving a hiatus of sixteen years. In that year a committee of the House of Commons was instituted to inquire into the various Acts of Parliament which regulated the goldsmiths' trade. The committee required the names and places of abode of all the goldsmiths and plateworkers then living who had entered their names and marks in the Assay Office. This list was published, but, unfortunately, the original volume was never returned to Goldsmiths' Hall, or has been mislaid. This list reveals the name of "Thomas Harache, goldsmith, Pall Mall." The first time we have met with his mark on plate is in 1758, in which year it was doubtless entered at the Hall in the volume now missing. He arrived at the same distinction for the production of artistic plate as his predecessors.

1777.—*Robert Makepeace*, goldsmith, first entered his name as plate-worker in partnership with Richard Carter in 1777. In 1794 he was in partnership with Thomas Makepeace, in Serle Street, Lincoln's Inn, and alone at the same house in 1795. He died 1801, leaving in money to the Goldsmiths' Company £177 11s. od. (consols).

1780.—*Sir Henry Raeburn, R.A.* Born at Edinburgh in 1756, he was apprenticed to a goldsmith in that city. He afterwards took to miniature painting, and succeeded so well that he abandoned his trade and became a portrait painter, subsequently practising in oil upon the life size. He died in 1823.

"*Garrards.*"—This old-established firm of goldsmiths and plate-workers, appears for more than a century and a half to have been favoured with Royal patronage, and through successive proprietors has deservedly retained celebrity in the production of choice examples of the goldsmiths' art. The original founder, George Wickes, of Threadneedle Street, was George I's goldsmith, and his mark bore the distinctive badge of the plume of feathers, being designated "Goldsmith to the Prince of Wales," afterwards George II. In 1735 the firm was removed to Panton Street, the corner of the Haymarket, where it still flourishes. A chronological list of the names of proprietors, with dates of entry at the Goldsmiths' Hall, will suffice in this section.

1721, February 3.—*George Wickes*, Threadneedle Street.

1735, June 30.—*George Wickes* or *Weekes*, removed to Panton Street.

1739, July 6.—*George Weekes*, Panton Street.

1747, November 17.—*Edward Wakelin*, Panton Street.

1759.—*John Parker and Edward Wakelin*, Panton Street.

1776, September 25.—*John Wakelin and William Taylor*, Panton Street.

1792, October 20.—*John Wakelin and Robert Garrard*, Panton Street.

1802, August 11.—*Robert Garrard*, Panton Street.

1818, April 18.—*R. J. and S. Garrard*, Panton Street.

1821, July 17.—*Robert Garrard*, Panton Street.

1780.—*Rundell and Bridge*, Royal Goldsmiths, Ludgate Hill. This celebrated firm appears to have been established about 1780. They were not actual plate-workers themselves, but some of the partners, whose names did not prominently appear, had shares only in the manufacturing department, the sale shop in Ludgate Hill being a distinct branch of the business. Mr. Paul Storr, in giving evidence at the Sessions in 1811, says: "I am a partner in the firm of the manufactory in Dean Street. The partners are Paul Storr, Philip Rundell, Jno. Bridge, Edmund Waller Rundell and William Theed."

*John Bridge*, from about 1780 to 1790 stamped his name on their plate as actual maker. From 1792 to about 1820 *Paul Storr* was their chief plate-worker with a share in that department; during his time the most important pieces of plate were made. They engaged the services of several distinguished artists. Among other pieces of plate at Windsor are: a salver, chased with the Banquet of the Gods; a vase with classical design by Flaxman; and a salver with the Triumph of Ariadne by Stothard, made to the order of George, Prince of Wales. The goldsmith's business in Ludgate Hill was discontinued about 1840.

1798.—*Sir Richard Carr Glyn*, Baronet and Alderman, was also President of Bridewell Hospital in 1798, where his portrait hangs.

1787.—*Arthur Worboyes*, goldsmith and jeweller in Fleet Street near Bride Lane. On July 21, 1787, a dreadful fire broke out at his house, in which he was, unhappily, burnt to death. His name occurs in the list of 1773, residing in Wine Office Court, Fleet Street.

In an inquiry made by the Committee of the House of Commons, in 1773, as to "the names and trades of the Wardens and Assayers of the Goldsmiths' Company, London, and when, at what times, and by whom they were respectively elected," the answer put in was as follows.

March 8, 1773—

Peter Floyer, Esq., refiner, Love Lane, Prime Warden.	
Samuel Smith, Esq., banker,	} Wardens.
Mr. Thomas Parr, goldsmith,	
Mr. Matthew Perchard, goldsmith,	} Assayers.
Fendall Rushforth, plate-worker,	
Richard Hughes, plate-worker.	

Successors to Alderman Richardson.

The Wardens were elected at a Court of Assistants holden at Goldsmiths' Hall, May 13, 1772, by the following Wardens and Assistants of the Company then and there present, to wit—

Mr. Thomas Whipham,	} Wardens.
John Wickenden, Esq.,	
Samuel Smith, Esq.,	
Mr. Thomas Parr,	
Thomas Hallifax, Esq., Alderman.	
John Bird, Esq., Alderman.	

Francis Flower, Esq.  
 Mr. Sandilands Drinkwater.  
 Mr. Samuel Wood.  
 Mr. John Payne.  
 Peter Floyer, Esq.  
 Mr. Edward Cooke.  
 Mr. Matthew Perchard.  
 Mr. Henry Boldero.  
 Mr. Arthur Sadler.  
 Mr. Thomas Thorne.  
 Mr. Joseph Rose.  
 Mr. Wade Holton.  
 Mr. John White.  
 Mr. George Cooper.  
 Mr. Robert Thorne.

*Storr and Mortimer*, succeeded by *Hunt and Roskell*. These well-known goldsmiths and jewellers of Bond Street have received the share of Royal and aristocratic patronage they so well deserved, and still retain the distinction of being one of the leading firms in the metropolis. Their origin may be said to have commenced with the celebrated plate-worker, Paul Storr, partner in the manufacturing department of Messrs. Rundell and Bridge from 1792 down to 1820. He first entered his name at Goldsmiths' Hall in 1792, then living in Church Street, Soho. In 1796 he removed to Air Street, Piccadilly, and in 1807 to Dean Street, Soho. In Kent's Directory for 1819 he was still located there, styled "Storr and Co."

In 1821 Mr. Paul Storr went into partnership with Mr. John Mortimer (who had been established for many years in partnership with Mr. Gray), the firm being styled "Storr and Mortimer," with which Mr. John Samuel Hunt, Mr. Storr's nephew, was subsequently associated.

On the retirement of Mr. Storr, in 1839, the firm was John Mortimer and John Samuel Hunt, with his son, John Hunt, as junior partner—styled "Mortimer and Hunt."

Mr. Mortimer retired in 1842, when John Samuel Hunt, and his son, John Hunt, entered into partnership with Mr. Robert Roskell, the firm being styled "Hunt and Roskell," which title is still retained. Mr. John Samuel Hunt died in 1865, and Mr. John Hunt in 1879. It is now conducted by the surviving partners, Robert Roskell, his son, Allan Roskell, and the son of John Hunt, viz., John Mortimer Hunt.

*Various marks entered at Goldsmiths' Hall.*

PS Paul Storr, for Rundell and Bridge. 1792 to 1821.  
 PS Paul Storr and John Mortimer. 1821 to 1839.  
 IM Crowned. John Mortimer and John Samuel Hunt, and his  
 ISH son, John Hunt. 1839 to 1842.

ISH Crowned. John Samuel Hunt and his son, John Hunt. 1842 to 1865. The former retired in 1863.

IH Crowned. John Hunt and Robert Roskell. 1865 to 1882.

RR Crowned. Robert Roskell, Allan Roskell, and John Mortimer Hunt.

*Messrs. Lambert, Coventry Street.*—The founder of this business was Francis Lambert, son of an army accoutrement maker in the Strand; born 1778. He was apprenticed to Wesley, a silversmith in the Strand. Leaving Wesley, he entered the service of Mr. Clark, of Exeter Change, who dealt in cutlery, bronzes, clocks, watches, jewellery and silver goods. Thomas Hamlet, the natural son of Sir Francis Dashwood (ob. 1781) was also an assistant.

About 1800, Hamlet took a shop on his own account, together with Lambert, in St. Martin's Court (where Prout, the comb-maker, afterwards lived). Here they sold jewellery, second-hand plate, fishing-tackle, etc.

Hamlet subsequently opened a silversmith's and jeweller's shop at the corner of Sydney Alley, facing Coventry Street, with a promise to take Lambert in as a partner, which was never fulfilled. Lambert left on account of ill-health, and went to Lisbon, where he opened a sort of bazaar, which was not successful; he then returned to England, and opened a shop for the sale of jewellery, and was also a manufacturer of silver plate, at Nos. 11 and 12, Coventry Street, in 1803. William Rawlings, who had lived with Hamlet, was taken as his manager, with a share of the profits, and the style of the firm became "Lambert and Rawlings." Mr. Lambert manufactured all silver goods, except spoons and forks; his foreman, John Wrangham, and his assistant, William Moulson, entering their names at Goldsmiths' Hall—<sup>IW.</sup> After the death of the former, about 1835, the initials WM were used.

Mr. Lambert died in 1841, and was succeeded by his youngest son, George, who took up his freedom in 1849, and entered his name at the Hall, using the monogram GL (the L traversed by a small G). He manufactured his choicest goods, as a rule, in fine or Britannia silver, following the most approved forms of English plate of the time of William III and Queen Anne, in flagons, tankards and goblets, not disdaining, however, to follow occasionally the later style of the Adams period of decorative art. His collection of old English plate was very extensive. W. Rawlings died in 1862.

To revert to Thomas Hamlet, who was patronised by the nobility and gentry. He had an extensive connection, and carried on the business successfully for forty years; but in consequence of his speculations in pearl fisheries at Bussorah—the building of the Princess's Theatre, which proved a failure—and other ruinous ad-

ventures, he became bankrupt in 1842, and his stock was sold by auction. He was at last a pensioner at the Charterhouse, and died there about the year 1849.

1806.—*Peter Perchard* bequeathed to the Company £250 stock for the use of the poor.

1808.—*George Hall*, probably a goldsmith, but we cannot trace his name in the books, bequeathed to the Company a munificent donation of £1,000 (consols) for charitable purposes.

1813.—*Rachel Farmer*, of Jewin Street, bequeathed to the Goldsmiths' Company the liberal donation of £1,000 stock for charitable purposes.

*Messrs. Hancock*, goldsmiths and jewellers, Bond Street (corner of Bruton Street). Established in 1849 by C. F. Hancock, who having partly retired in 1866, the firm was styled Hancock, Son and Co. Mr. Hancock retired entirely in 1870, the style being Hancock and Co., at present. The actual partners were Messrs. Martin Hancock, Horatio Stewart and Henry John Dore. The mark adopted by them as a plate-mark consists of the letters C F H with a crown above. The manufactory is in Little Bruton Street.

This well-known firm was established for the manufacture and sale of plate and jewellery of a superior class, and is extensively patronised by the nobility and gentry, being noted for the taste and quality of its productions. Artists of celebrity are engaged as modellers of groups and designs for *surtouts de table* and the *dressoir*, presentation pieces, racing prizes for Epsom and Ascot, etc. Among the modellers may be noted especially H. H. Armstead, R.A.; C. B. Birch, A.R.A.; Signor Raffaele Monti; Eugene Lauri and Marshall Wood.

Hall Marks on Plate  
AND  
TAXATION OF GOLD AND SILVER GOODS, ETC.  
IN ORDER OF DATE.

From the Twelfth to the Twentieth Century.

The Statutes now in force relating to the Duties and to the Hall-marking of gold and silver plate are very numerous. There are certainly not less than twenty-five different Statutes which are more or less in force, and it seems most desirable that they should be consolidated into one Act of Parliament. The Parliamentary Committee of 1856 strongly recommended that the law should be consolidated, but the suggestion was not carried out. In the following table those which are not repealed are marked N.R.

TABLE OF STATUTES AND ORDINANCES.

REFERRED TO IN THIS BOOK.

1180. 26 Henry II .....	Goldsmith's Company amerced for being adulterine.
1238. 22 Henry III, close rolls m.	Assay of Gold and Silver.
	6
1300. 28 Edward I, Stat. 3, c. 20	Leopard's head. Assay.
1327. 1 Edward III .....	First Charter to Goldsmith's Company.
1335. 9 Edward III, Stat. 2, c. 2	Stirling Silver not to be carried out of England, or molton to make vessels.
1336. Ordinance of the Gold- smiths' Company	1. Leopard's head crowned. 2. Owners' or goldsmiths' mark. 3. Assayer's mark, or variable date letter.
1363. 37 Edward III, c. 7 .....	Assay: marks.
1369. 43 Edward III, close rolls, m. 35	Relating to the Goldsmiths' trade.

1379. 2 Richard II, Rolls of Parliament	1. Goldsmith's, "his own proper mark." 2. "Mark of the city or borough." 3. Assayer's mark, "appointed by the King."
1381. 5 Richard II, c. 2	Exports forbidden.
1392. 16 Richard II	Second Charter to Goldsmith's Company.
1402. 4 Henry IV, c. 16	Exports again forbidden.
1403. 5 Henry IV, c. 4	Multiplication of gold or silver prohibited.
1403. 5 Henry IV, c. 13	Gilding and plating inferior metals prohibited.
1414. 2 Henry V, c. 4	Regulating the prices of gold, gilding silver, etc.
1420. 8 Henry V, c. 3	Gilding inferiors metals prohibited.
1423. 2 Henry VI, c. 14	Provincial offices, standard of gold and silver. "Touch of the Leopard's head," and "mark or touch of the workman."
1432. 11 Henry VI, c. 14	Exports forbidden.
1457. James II (Scots)	Appoints deacons, marks.
1462. 2 Edward IV	Another Charter to Goldsmiths' Company.
1473. James III (Scots)	Places appointed to mark gold.
1477. 17 Edward IV, Stat. 1, c. 1	"Leopard's head crowned," and "Mark of the Worker." Standard of 18 carats.
1483. James III (Scots)	Marks on Goldsmiths' work.
1487. 4 Henry VII, Parl. 3, c. 2	Relates to the Assays. Sale restricted.
1504. 20 Henry VII	Charter to Goldsmiths' Company.
1555. Mary (Scots)	Standard and marks.
1573. 15 Elizabeth	Standard of gold and silver and marks: 22 carat revived.
1576. 18 Elizabeth, c. 15	1. "The goldsmith to set his mark thereon." 2. "Touch of the leopard's head crowned," and "marked by the wardens."
1586. James VI (Scots)	Search for inferior gold and silver.
1597. Goldsmiths' Company Records	Marks: lion, leopard's head, and alphabetical mark.
1638. Charles I (Irish)	Charter to the Dublin Goldsmiths' Company.
1675. Goldsmiths' Order	Marks of the lion and leopard's head.
1687. James VII (Scots)	Charter to the Edinburgh Goldsmiths' Hall.
1696. 7 and 8 William III, c. 19	Exports forbidden.

1696. 8 and 9 William III, c. 8 ... New standard of silver of 11 oz.  
10 dwt.: Hall marks. N.R.

1698. 9 and 10 William III, c. 28 Exports permitted.

1698. 9 and 10 William III, c. 39 Concerning gold and silver  
thread.

1700-1. 12 and 13 William III, c. 4 Provincial offices reappointed.  
Assays, marks. N.R.

1701. 1 Anne, Stat. 1, c. 9 ..... Newcastle Act. N.R.

1719. 6 George I, c. 11, s. 1, 2, 3,  
4 Old silver standard of 11 oz. 2  
dwt. revived. Duty imposed.  
The lion, leopard's head, ma-  
ker's mark and date mark.  
Both old and new standards al-  
lowed by this Act. N.R.

1729. 3 George II (Irish), c. 3, s. 32 Ireland: Standards. N.R.

1739. 12 George II, c. 26 ..... Standards of gold and silver.  
New makers' marks. "The ini-  
tials of his christian and sur-  
name." N.R.

1742. 15 George II, c. 20 ..... Silver wire.

1756. 29 George II, c. 14 ..... Annual duty—5s. for every 100  
oz.

1757. 31 George II, c. 32 ..... Licence in lieu of duty.

1758. 32 George II, c. 24 ..... Licence duty increased.

1773. 13 George III, c. 52 ..... Birmingham and Sheffield. N.R.

1784. 24 George III, Sess. 2, c. 53 Plated goods: Duty increased  
and exemptions. King's Head  
mark.

1785. 25 George III, c. 64 ..... Duty. Drawback. Watch cases.

1797. 37 George III, c. 90 ..... Duty—gold at 8s., silver 1s. RE-  
PEALED.

1798. 38 George III, c. 24 ..... Duty on watch cases. REPEALED.

1798. 38 George III, c. 69 ..... Gold standard lowered to 18  
carat. Mark a crown and 18.  
N.R.

1803. 43 George III, c. 69 ..... Licences. Drawback on plate.  
REPEALED.

1803. 44 George III, c. 98 ..... Duty—16s. on gold, 1s. 3d. on sil-  
ver. REPEALED.

1807. 47 George III, Sess. 2, c. 15 Ireland. N.R.

1812. 52 George III, c. 59 ..... Duty. Drawback. N.R.

1815. 55 George III, c. 185 ..... Duty—17s. on gold and 1s. 6d. on  
silver. Repealed as regards sil-  
ver plate 1890.

1819. 59 George III, c. 28 ..... Glasgow. N.R.

1820. 1 George IV, c. 14 ..... Duty. Drawback. N.R.

1824. 5 George IV, c. 52 ..... Birmingham Act. N.R.

1825. 6 George IV, c. 118 ..... Irish.

1836. 6 William IV, c. 69 ..... Scotland. N.R.

1842. 5 and 6 Victoria, c. 47 and 56 Foreign plate to be assayed and stamped. N.R.

1844. 7 and 8 Victoria, c. 22 ..... Criminal Law Consolidation Act, distinctive mark on 22 carat gold. Mark a crown and 22 instead of the lion passant. N.R.

1849. 12 and 13 Victoria ..... Duty. N.R.

1854. 17 and 18 Victoria, c. 96... Reduced standards of gold—15, 12 and 9 carats. Mark 15.625—12.5—9.375, without crown or King's head. N.R.

1855. 18 and 19 Victoria, c. 60 ... Wedding rings. N.R.

1856. ..... Parliamentary Commission Report on Gold and Silver Wares.

1866. 29 and 30 Victoria, c. 64 ... Duty. Drawback. N.R.

1867. 30 and 31 Victoria, c. 90 ... Duty. N.R.

1870. 33 and 34 Victoria ..... Licence and watch cases. N.R.

1876. 39 and 40 Victoria, c. 36 ... Counterfeit. English marks on foreign plate, and letter F in oval escutcheon.

1876 and 1878 ..... Notices by the Goldsmiths' Company.

1878 ..... Parliamentary Commission Report.

1879 ..... Parliamentary Commission Report.

1883. 46 and 47 Victoria, c. 55 ... Assay and marking of imported gold and silver plate. REPEALED.

1890. 53 and 54 Victoria, c. 8 ... The duty of 1s. 6d. per ounce on silver plate abolished, and the stamp of the Queen's head, duty mark, discontinued. N.R.

1897. ..... Parliamentary Commission Report. 4 volumes.

1903. 3 Edward VII, c. 255 ..... Sheffield authorised to assay gold ware.

1904. 4 Edward VII, 6 ..... Foreign silver to be marked as ordered.

1904 October 24, Order in Council ..... Determining marks.

1906 May 11 Order in Council ... Determining marks.

# Extracts from Statutes, Ordinances, etc.,

REGULATING THE

MANUFACTURE AND STAMPING OF PLATE IN  
ENGLAND.

WITH EXPLANATORY NOTES.

A.D. 1180. 26 HENRY II. A fraternity or Guild of Goldsmiths was in existence at this early period, although no Charter of Incorporation had been granted; for in the year above named the Company was, amongst other guilds, amerced for being *adulterine*, i.e., set up without the King's licence. The leopard's head, taken from their arms, was probably used by them to denote the proper standard, for in their first charter it is spoken of as being anciently ordained.

A.D. 1238. In the Close Rolls of 22 HENRY III. M. 6. A mandate was issued entitled "De auro fabricando in Civitate Londoniarum." This recited that in consequence of the frauds which had been practised by the gold and silver smiths, it became necessary to prescribe some regulations for their trade, because the mixing too much alloy in the composition of these wares naturally tended to encourage the melting down of coin of the realm. It was therefore ordained that no one should use any gold of which the mark was not worth one hundred shillings at the least, nor any silver worse than the standard of the coins ("quod non valeat in se, quantum valeat moneta Regis").

## STANDARDS: LEOPARD'S HEAD.

The assaying of the precious metals was a privilege conferred upon the Goldsmiths' Company of London by the following statute:

A.D. 1300. 28 EDWARD I, stat. 3., c. 20, commonly called *Articuli super cartas*. "It is ordained: That no Goldsmith of England, nor none otherwhere within the King's Dominion, shall from hence-

forth make, or cau/e to be made, any Manner of Ve/sel, Jewel, or any other Thing of Gold or Silver, except it be of good and true Allay, that is to say, Gold of a certain Touch, and Silver of the Sterling Allay, or of better, at the Plea/ure of him to whom the Work belongeth [argent del alay de e/sterling ou de meilur], and that none work wor/e Silver than Money, (2) And that no Manner of Ve/sel of Silver depart out of the Hands of the Workers, until it be e/ffayed by the Wardens of the Craft; and further, that it be marked with the Leopard's head [e qe ele /oit signée de une te/te de leo-part]; (3) and that they work no wor/e Gold than of the Touch of *Paris* [tuche de Parys]. (4) And that the Wardens of the Craft shall go from Shop to Shop among the Gold/miths, to e/ffay, if their Gold be of the /ame Touch that is /poken of before; (5) and if they find any other than of the Touch afore/aid, the Gold /hall be forfeit to the King\*: (And that none shall make Rings, Cro/ffes, nor Locks); (6) and that none /hall /et any Stone in Gold except it be natural. (7) And that Gravers or Cutters of Stones, and of Seals, /hall give to each their Weight of Silver and Gold (as near as they can) upon their Fidelity, (8) and the Jewels of ba/e Gold which they have in their Hands, they /hall utter as fast as they can, (9) and from thenceforth, if they buy any of the /ame Work, they /hall buy it to work upon, and not to /ell again, (10) and that all the good Towns of *England* where any Gold/mith be dwelling, /hall be ordered according to this E/statute as they of *London* be, (11) and that one /hall come from every good Town for all the Re/sidue that be dwelling in the /ame, unto *London* for to be a/certained of their Touch. (12) And if any Gold/mith be attainted hereafter, because that he has done otherwise than before is ordained, he /hall be puni/hed by Impri/onment, and by Ran/som at the King's Plea/ure, (13) And notwith/standing all these Things before-mentioned, or any Point of them, both the King and his Council, and all they that were pre/pent at the making of this Ordinance, will and intend that the Right and Prerogative of his Crown /hall be /aved to him in all Things."†  
REPEALED.

The *touch* of *Paris* was referred to in this statute, because there were no English gold coins which could be made a standard for the goldsmiths' work. The French coins of that time were of fine gold. The touch of *Paris* therefore was as celebrated over Europe as the *sterling* of *England*.

This statute is prior to the first charter granted to the Goldsmiths' Company, and shows that the company was then a corporation, and that all plate then made in the Knig's dominions was assayed by them.

\* The portion between brackets repealed 21 Jac. c. 28.

† "The Statutes at Large," by Owen Ruffhead, 1763, Vol. I, page 146.

## GOLDSMITHS' CHARTER.

1327. 1 EDWARD III. The first Charter was granted by Letters Patent from Edward III to "the Wardens and Commonalty of the Mystery of Goldsmiths of the City of London." It is quoted at length in Herbert's "History of the London Livery Companies," both in French and English. The following are the principal provisions of this Charter: That the Goldsmiths had by their petition exhibited to the King and Council in Parliament holden at Westminster shown that theretofore no private merchants or strangers were wont to bring into this land any money coined, but plate and silver to exchange for our coin; that it had been ordained that all of the trade of Goldsmiths were to sit in their shops in the High Street of Cheap, and that no silver or gold plate ought to be sold in the City of London except in the King's Exchange or in Cheap, among the Goldsmiths, and that publicly, to the end that persons in the trade might inform themselves whether the seller came lawfully by it; but that of late both private merchants and strangers bring from foreign lands counterfeit sterling whereof the pound is not worth sixteen sols of the right sterling, and of this money none can know the right value but by melting it down; and that many of the trade of Goldsmiths do keep shops in obscure streets, and do buy vessels of gold and silver secretly without inquiring whether such vessels were stolen or come lawfully by, and immediately melting them down, make them into plate, and sell it to merchants trading beyond the sea, and so make false work of gold, silver and jewels, in which they set glass of divers colours, counterfeiting right stones, and put more alloy in their silver than they ought, which they sell to such as have no skill in such things; that the cutlers cover tin with silver so subtilely and with such sleight that the same cannot be discerned nor separated, and so sell the tin for fine silver; to the great damage and deceit of the King and his people: The King, with the assent of the lords spiritual and temporal and the commons of the realm willed and granted for him and his heirs that henceforth no one shall bring into this land any sort of money but only plate of fine silver, and that no plate of gold or silver be sold to sell again, or be carried out of the kingdom, but shall be sold openly for private use: That none of the trade shall keep any shop except in Cheap, that it may be seen that their work be good: that those of the trade may by virtue of these presents elect honest and sufficient men, best skilled in the trade, to inquire of the matters aforesaid, and that those who are so chosen reform what defects they shall find, and inflict punishment on the offenders, and that by the help of the mayor and sheriffs, if need be; that in all trading cities in England, where Goldsmiths reside, the same ordinance be observed as in London, and that one or two of every such city or town for the rest of the trade shall come to London to be ascertained of their touch of gold, and to have their works *marked with the puncheon of the leopard's head* as it was *anciently ordained*.

A.D. 1335. 9 EDWARD III, Stat. 2, C. 2. By the statute of money, it was ordered: "Firſt it is provided that from henceforth no Religious Man, nor other, ſhall carry any Sterling out of *Eng-land*, nor Silver in Plate, nor Veſſel of Gold, nor of Silver, upon Pain of Forfeiture of the Money, Plate, or Veſſel that he ſhall ſo carry, without our e/pecial Licence." "Item, That no Stirling Half-peny nor Farthing be molten for to make Veſſel, or any other Thing by Gold/miths, nor other, upon Forfeiture of the Money ſo molton; (2) and that the Gold/mith, or other, which hath ſo molton ſuch Money, ſhall be committed to Pri/on there to remain till he hath yielded unto us the one half of that that he hath ſo molton, notwithstanding any Charter or Franchi/e granted or u/ed to the contrary."\*  
REPEALED.

## THE GOLDSMITHS' ORDINANCES.

THE COMPANY'S ORDINANCE of the year 1336 enjoin, that none do work gold unless it be as good as the assay of the mystery, or in silver, unless as good or better than the King's coin or sterling, and that when done it shall be brought to the Hall to be assayed, and that such as will bear the *touch* shall be marked "with the owners and sayers marks, and afterwards be touched with the Liberdshede crowned." It will be observed here that three distinct marks are spoken of—(1) the goldsmith's mark, viz., his initials; (2) the assay mark, probably a letter of the alphabet; and (3) the mark of the Goldsmiths' Hall, a leopard's head crowned.

The earliest records of the Goldsmiths' Company commence in 1334, with the Wardens' Accounts and Court Minutes; and these books are continued in an almost unbroken sequence until 1636, when the records of the Court of Assistants begin.

The following notes are taken by the kind permission of Sir Walter S. Prideaux, from his "Memorials of the Goldsmiths' Company."

In these minutes the following information is generally given:

The names of the wardens for the year.

The payments given to the increase.

The names of the Poor of the Mystery.

The names of the Apprentices.

The Amerciaments for bad practices.

Amongst the most common frauds in the fourteenth century was debasing gold by mixing it with glass, and silver by adding lead or fine sand; and gilding and silvering latten and brass vessels and passing them off as pure silver; false stones also were set in gold and real stones in copper or latten gilt. Amerciaments surely followed these practices whenever they were detected; and frequently the offender was adjudged to the pillory.

\* "The Statutes at Large," Vol. I, page 216.

In 1359 one of the members of the fellowship was found guilty of *mals outrages*, and he was adjudged to forfeit his livery. He prayed mercy of the company, and offered them ten tons of wine; and he was forgiven on paying for a pipe of wine, and twelvepence a week for one year to a poor man of the company.

It seems to have been a usual practice at this time for defaulters to make their peace with the company by presenting them with a pipe of wine; or sometimes with a dinner.

### ASSAY MARKS.

A.D. 1363. 37 EDWARD III, c. 7. Item, it is ordered that goldsmiths as well in London as elsewhere within the realm, shall make all manner of vessels and other works of silver, well and lawfully of the allay of good sterling; and every master goldsmith shall have a mark by himself, and the same mark shall be known by them who shall be assigned by the King to survey their work and allay; and that the said goldsmiths set not their marks upon their works, till the said surveyors have made their assay, as shall be ordained by the king and his council: and after the assay made, the surveyor shall set the king's mark, and after the goldsmith his mark, for which he will answer; and that no goldsmith take for vessel white and full for the weight of a pound (that is to say) of the price of two marks of Paris weight, but eighteen pence as they do in Paris;\* [and that no goldsmith making white vessel shall meddle with gilding, nor they that do gild shall meddle to make white vessel:] and they which shall be so assigned in every town shall make their searches as oftentimes as shall be ordained; and for that which shall be in the goldsmiths' default they shall incur the pain of forfeiture to the King, the value of the metal which shall be found in default.† REPEALED.

In 1370 the first recorded ordinances are entered in the minutes, and the statutes are sworn to by the good men, and also entered in full. These statutes give minute direction, not only as to the manner of the assay; as to workings of ouches, buckles, and what not; as to the apprentices; but also as to praying for the souls of the departed members of the brotherhood.

In Riley's "Memorials of London" we also find that several charges were brought before the notice of the mayors and aldermen of London for counterfeiting silver *cuppebonds* of mazer or wooden cups and bowls. These mazers were usually mounted with silver circlets which ran round the foot and mouth of the vessel connected by vertical bands which enclosed the bowl.

"In 1372, Thomas Lauleye, contriving to deceive the common people, had circlets of latone gilded, and with them bound divers cups, which he afterwards sold and exposed others for sale, as well *in the*

\* The clause in brackets relating to gilding was repealed 21 Jac. 18.

† This Act is printed in Norman-French, in "The Statutes at Large," Vol. I, page 315.

*citye as without*, asserting that the same circlets were made of silver gilt and paid for accordingly. And in like manner for that he had pledged two cups so bound with circlets of gilded latoune to one William de Stoke, taillour, for xxxij. shillings, asserting that the same were of silver gilt. He was sentenced to stand in the pillory on several days with the cups hung round his neck.

"In 1376, one Peter Randolfe, a lattener, was charged with exposing for sale two circlets for mazers which were of mixed silver, and not good or pure, in deceit of the people." He was let off mildly, however, on promising not to interfere again with the Goldsmiths' trade.

"In 1376, Edward Bor was attached to make answer to the mayor and aldermen for that he silvered 240 buttons of latone and thirty-four circlets of latone for purses called gipesers (gipsières) and had maliciously purposed and imagined to sell the same for pure silver in deceit of the people; whereupon he said that he, Michael Hakeneye, had given him the said buttons and circlets to silver." Both were committed to prison in Newgate, the former for one week, the latter for three weeks.\*

The laws which regulated the goldsmiths' trade were rigorously enforced, and we read (43 Edw. III, close rolls, m. 35) that William de Mulsho and John de Newenham, in 1369, were commanded to examine by the touch, or by other methods, certain vessels of silver and belts of gold which William de Montacute, Earl of Salisbury, had caused to be made by goldsmiths of London of less fineness than the ordinance required, and to report the assay to the king in chancery.

## MARKS APPOINTED.

A.D. 1379. 2 RICHARD II, Rolls of Parliament, No. 30. It was enacted by Parliament that whereas the gold and silver worked by English goldsmiths was oftentimes less fine than it ought to be, because the goldsmiths were their own assayers, from that time *every goldsmith should have his own proper mark upon his work*, and that the assay of touch should belong to the mayors and governors of cities and boroughs, with the assistance of the Master of the Mint, if there should be occasion; and that *the work should bear the mark of the city or borough where it was assayed*. And also that the king should assign such persons as he should please to make the said assay, as well in London as elsewhere, as often as should be necessary; and after the assay should be made to stamp the work with another mark, to be appointed by the king. And it was agreed that the ordinance should commence from the said feast of St. John, and continue until the next Parliament, to try whether it would be advantageous or not. REPEALED.

\* Memorials of the Goldsmiths' Company.

## EXPORTS FORBIDDEN.

A.D. 1381. 5 RICHARD II, Stat. 1, c. 2 The export of gold and silver in any shape is forbidden ("or et argent si bien monoie vessell plate et joialx").\* REPEALED.

## GOLDSMITHS' CHARTER.

A.D. 1392. 16 RICHARD II. Another charter to the Goldsmiths' Company bearing date February 6 of this year, granted and gave licence to the men of the said craft of goldsmiths of the City of London to be a perpetual community or society of themselves, and elect yearly out of themselves four wardens to oversee, rule and duly govern the said craft and community, and every member of the same.

A.D. 1402. 4 HENRY IV, c. 16. This statute further forbids any person to carry gold or silver in money, vessel or plate out of the kingdom without the especial licence of the king.† REPEALED.

A.D. 1403. 5 HENRY IV, c. 4. Item, it was ordained and established that no person should use the craft of the multiplication of gold or silver, and if they did so they should be guilty of felony. REPEALED.‡

## GILDING INFERIOR METALS PROHIBITED.

A.D. 1403. 5 HENRY IV, c. 13. *Recites*, That many fraudulent artificers do daily make locks, rings, candlesticks, etc., of copper and latten, and the same do overgild and silver like to gold and silver, to the great deceit, loss and hindrance of the common people, and the wasting of gold and silver; and *ordains*, That no artificer, nor other man, shall gild nor silver any such locks, rings, beads, candlestick, harness for girdles (buckles), chalices, hilts nor pommels of swords, powder boxes, nor covers for cups, made of copper or latten, upon pain to forfeit to the king one hundred shillings every time, and to make satisfaction to the party grieved for his damages; but that (chalices always excepted) the said artificers may work ornaments for the Church of copper and latten, and the same gild or silver, so that always in the foot or some other part of such ornament the copper and latten shall be plain, that a man may see whereof the thing is made, for to eschew the deceit aforesaid.§ REPEALED.

\* "The Statutes at Large," Vol. I, page 349.

† This Act is printed in Norman-French in "The Statutes at Large," Vol. I, page 451.

‡ "The Statutes at Large," Vol. I, page 457.

§ Louis XI, King of France, in an ordinance to the goldsmiths of Tours, January, 1470, authorises them to employ *only for ecclesiastical utensils*, such as reliquaries, etc., gold and silver of base alloy, which pieces were to be inscribed "*non venundetur*," to certify that they were not destined for commerce.—"The Statutes at Large," Vol. I, page 460.

"In 1414, one John of Rochester, was taken by the master of the trade of goldsmiths there for counterfeiting mazer bonds in copper and brass plated over with silver, or gilded, and brought up to London, having sold them within the City."

These cases show that the Goldsmiths' Company then had jurisdiction not only in the Metropolis, but elsewhere within the kingdom of England.\*

### CUTLERS AND GOLDSMITHS.

A.D. 1405. A contest happened between the companies of the goldsmiths and cutlers, with regard to certain privileges, claimed by the former, of inspecting all the gold and silver work made by the latter. At length the goldsmiths appealed to the Parliament, and by the authority of the king, the affair was referred to the Lord Mayor of London, who, having carefully examined into the same, reported, that according to the ancient immunities of the City, the cutlers had a right to work in gold and silver; but that all things made by them were to be assayed by the goldsmiths; whereupon the Goldsmiths' Charter was confirmed by Parliament, and additional privileges were granted.

### PRICE OF GILT SILVER LIMITED.

A.D. 1414. 2 HENRY V, s. 2, c. 4. "Item, for that the Goldsmiths of *England*, of their Covin and Ordinances, will not sell the Wares of their Mystery gilt, but at the double Price of the Weight of the Silver of the same, which seemeth to the King very outrageous and too excessive a Price, (2) the King, for the Ease of his People, willing to remedy the same, hath ordained and established, That all the Goldsmiths of *England* shall gild no Silver worse than of the Allay of the *English* Sterling, and that they take for a Pound of *Troy* gilt but Forty-six shillings and eightpence at the most, (3) and of greater Weight, and less, according to the Quantity and Rate of the same Sum: and that which shall be by them gilded from henceforth shall be of reasonable Price, and not excessive, (4) and if any Goldsmith do contrary to this statute, he shall forfeit to the King the Value of the Thing so sold."† REPEALED.

A.D. 1420. 8 HENRY V, c. 3. "Item, that none from henceforth shall gild any Sheaths, nor Metal, but Silver, and the Ornaments of holy Church; (2) nor shall silver no Metal but Knights Spurs, and all the Apparel that pertaineth to a Baron, and above that Estate: upon Pain of Forfeiture to the King ten Times as much as the Thing so gilded is of Value, and shall have also one Year's Imprison-

\* Memorials of the Goldsmiths' Company.

† "The Statutes at Large," Vol. I, page 499.

ment. (3) And the Justices of Peace /hall have Power to inquire thereof, and that to determine. (4) And he that will /ue for the King in this Behalf, /hall have the third Part of the /aid pecuniary Pain.

“II. Provided, That this last Ordinance /hall begin to hold Place at the Feast of *Easter* next coming.”\* REPEALED.

### STANDARD OF GOLD AND SILVER: PROVINCIAL OFFICES.

A.D. 1423. 2 HENRY VI, c. 14. “ITEM, That no Gold/mith, nor Worker of Silver within the City of *London*, sell any Workmanship of Silver, unle/s it be as fine as the Sterling, except the same need Souder in the making, which /hall be allowed according as the Souder is nece/fary to be wrought in the /ame. (2) And that no Gold/mith nor Jeweller, nor any other that worketh Harne/s of Silver, /hall /et any of the /ame to /ell within the City, before it be touched with the Touch of the Leopard’s Head, if it may reasonably bear the /ame Touch and al/o with the Mark or Sign of the Workman of the /ame, upon Pain of Forfeiture of the Double, as afore is /aid; and that the Mark or Sign of every Gold/mith be known to the Wardens of the /ame Craft. (3) And if it be found, that the /aid Keeper of the Touch touch any /uch Harne/s with the Leopard’s Head, except it be as Fine in Allay as the Sterling, that then the Keeper of the Touch, for every Thing /o proved not as good in Allay as the /aid Sterling, /hall forfeit the double Value to the King and to the Party, as is above recited. (4) And also it is likewise ordained in the City of *York*, *Newcastle* upon *Tine*, *Norwich*, *Lincoln*, *Bristow*, *Salisbury*, and *Coventry*, that every one /hall have divers Touches, according to the Ordinance of the Mayors, Bailiffs, or Governors of the /ame Towns; (5) and that no Gold/mith, nor other Workers of Silver, nor Keeper of the /aid Touches within the /ame Towns, /hall /et to Sale, or touch any Silver in other Manner than is ordained before within the City of *London*, upon Pain of the /aid Forfeiture. (6) And moreover that no Gold/mith, or other Worker of Silver within the Realm of *England*, where no Touch is ordained as afore is /aid, /hall work any Silver, except it be as fine in Allay as the Sterling, and that the Gold/mith or Worker of the /ame Silver /et upon the /ame his Mark or Sign before he /et it to Sale; (7) and if it be found, that it is not as fine as the Sterling, that then the Worker of the /ame /hall forfeit the double Value, in Manner and Form as before is recited within the City of *London*. (8) And the Justices of Peace, Mayors and Bailiffs, and all other having Power as Justices of Peace, /hall hear, inquire, and determine, by Bill, Plaintiff, or in other Manner, of all that is contrary to the /aid Ordinances, and thereof to make due Execution by their Discretions. (9) Provided always, That if the Master of the Mint

\* Idem, page 512.

which now is, or which for the Time /hall be, offend, or have offended in his Office of the /aid Mint, that then he be puni/hed and ju/tified according to the Form of the /aid Indentures.”\*

REPEALED as to Master of Mint.

It appears that before this Statute was passed, all the gold and silver plate made in England was assayed and marked at Goldsmiths' Hall in London.

### EXPORTS.

A.D. 1432. 11 HENRY VI, c. 14. In this year the laws which prohibited the exportation of money and plate were partially suspended. The Pope's Ambassador had licence to pass out of the kingdom with gold, money and jewels to the amount of one hundred pounds. And the Bishop of Worcester, being about to attend the General Council at Basle, had permission to carry with him goods, jewels, and vessels of silver to the value of one thousand pounds. The Bishop of Winchester had licence to carry out of the realm money and plate to the amount of £20,000 of sterlings. And about the same time a certain Spaniard had permission to take his horses, silver, plate and money out of the kingdom. REPEALED.

### GOLDSMITHS' CHARTER.

A.D. 1462. The most important charter ever given to the Company of Goldsmiths in London bears date the 30th of May, 2 Edw. 4, and grants (*inter alia*) as follows: “And for the credit of the men of the said craft, dwelling and residing in the said city, for the time being, and for the preventing and avoiding of the damage and loss, which do or may daily happen or arise, as well to us as to any of our liege people, for want of a due and provident care in regulating certain of our subjects and others using and exercising the said trade, without any regard to the credit of the said company; and also for the preventing and taking away the subtilties and deceits practised in the said trade. We have further granted, and by these presents do grant to the said now wardens and commonalty, and their successors for ever, that the wardens of the said mystery for the time being shall and may for ever have the search, inspection, trial and regulation of all sorts of gold and silver, wrought or to be wrought, and to be exposed to sale within the City of London, and the suburbs thereof, and in all fairs and markets, and all cities, towns, and boroughs, and all other places whatsoever throughout our kingdom of England, and also shall and may have power to punish and correct all defects that shall be found in the working of gold and silver; . . . and also by themselves, or any of them, to break all such deceitful works and wares of gold and

\* “The Statutes at Large,” Vol. I, page 529.

silver, of what sort soever, if any such they shall find, to be made, wrought, and exposed to sale, in deceit of our people."

This privilege has been since so materially enlarged, that they have the power of inspecting all gold and silver wares in the following particular places, viz., Chester, Newcastle, Norwich, Exeter, Birmingham and Sheffield, with the power of punishing all offenders concerned in working adulterated gold and silver, and of making bye-laws for their better government.

#### STANDARD OF 18-CARAT GOLD.

A.D. 1477. 17 EDWARD IV, Stat. 1, c. 1, directs (*inter alia*), that no goldsmith, or worker of gold or silver, shall work, or put to sale, any gold under the fineness of 18 carats, nor silver, unless it be as fine as sterling, except such thing as requireth solder; also, that no goldsmith work, or set to sale, harness of silver plate, or jewel of silver, from the feast of Easter, within the City of London, or within two leagues ["leukey"] of London, before it be touched with the leopard's head, such as may bear the said touch, and also with a mark or sign of the worker of the same so wrought, upon pain of forfeiture of the double value of such silver wrought and sold to the contrary; that the mark or sign of every goldsmith be committed to the wardens of the same mystery, and if it be found that the keeper of the touch of the leopard's head, do mark or touch any harness with the leopard's head, if it be not as fine in alloy as sterling, he shall forfeit double the value of the silver, and that the craft of goldsmiths of London shall be answerable for the non-sufficiency of the warden.\*

This statute was enacted for seven years, and was afterwards re-enacted for twenty years in 1489, and again for twenty years in 1552 by 7 Edw. VI, c. 6. REPEALED.

#### ASSAY OF GOLD AND SILVER.

A.D. 1487. 4 HENRY VII, PARL. 3, c. 2. ITEM, "Whereas it was of old Time u/ed, and continued till now of late Years, that there was for the Weal of the King and the Realm, Finers and Parters of Gold and Silver by Fire and Water, under a Rule and Order belonging unto the Mints of *London, Calais, Canterbury, York, and Durham*, and in other Places where Mints been holden, and at the Gold/miths' Hall in *London*, to fine and part all Gold and Silver belonging and needful for the /aid Mints and Fellow/hip of Gold/miths, for the Amendment of Money and Plate of the Realm, that every Thing might be reformed to the right Standard, as well in Money as Plate, to the lea/t Co/t for the Weal of the King's Noble-

\* This Statute is Norman-French, and is printed in "The Statutes at Large," Vol. II, page 40.

men of the Land, and Common People: (2) But so it is now, that such Finers and Parters of Gold and Silver by Fire and Water, dwelling Abroad in every Place of this Realm out of the Rules afore/aid, and buy gilt silver from the Mints, Changes, and Goldsmiths, and part and fine it as is afore /aid, and for the mo/t Part of the Silver so fined, they do allay it in divers Manners, and sell it at their Plea/ures to every Man of what E/tate or Degree, soever he be, that will buy of them, to make such Works as plea/eth the Buyers; (3) therefore Men can get no fine Silver when they need it for their Money, for the Amendment of Money, and Plate, as hath been in Times pa/t; wherefore it cau/eth Money and Plate in divers Places of the Realm to be made worse in Finene/s than it should be, as it appeareth evidently in divers Places, to the great Hurt of the King's Noblemen of the Land, and common People: (4) Wherefore the King our Sovereign Lord, by the A/ent of the Lords Spiritual and Temporal, and of the Commons, in the /aid Parliament a/embled, and by Authority of the /ame, hath ordained, enacted, and e/stabli/hed, That no Finer of Gold and Silver, nor Parter of the /ame by Fire or Water, from henceforth allay any fine Silver or Gold, ne none sell in any other wi/e, ne to any Person or Per/ons, but only to the Officers of Mints, Changes, and Gold/miths within this Realm, for Augmentation and amending of Coin and Plate as is afore/aid; (5) and that the Ma/ters of Mints, Changes, and Gold/miths, for all such fine Gold or Silver coming to them, to an/wer the Value as it is worth, according as it is now and hath been in ancient Time accu/tomed after the Rate of Finene/s: (6) Ne that no Finer nor Finers, Parter nor Parters, sell to no Per/on, neither to one nor to other any Manner of Silver into Ma/s molten and allayed, upon Pain of Forfeiture of the /ame, the King thereof to have one Half, and the Finder that can prove, and will /ue for it in the King's Exchequer, the other Half. (7) And if any Finer or Finers, Parter or Parters of Gold and Silver, either by Fire or Water, allay or sell any Manner fine Gold or Silver, otherwi/e than it is ordained in this Act, he or they to lo/e the Value of the /ame Gold or Silver so allayed or /old; the King to have the one Half, and the Finder that can prove it, and will /ue for it in the King's Exchequer, the other Half. (8) Al/o all such fine Silver as /hall be parted and fined as is afore/aid, that it be made so fine that it may bear Twelve Penny Weight of Allay in a Pound Weight, and yet it be as good as Sterling, and rather better than wor/e; (9) and that every Finer put his/everal Mark upon such fine Silver, to bear witnes/s of the /ame to be true, as is afore /aid, upon the Pain of the Value found contrary to be forfeit; the King thereof to have the one Half, and the Finder that can prove it, and will /ue for it in the Exchequer, the other Half. (10) And that no Gold/mith nor Gold/miths within this Realm melt or allay any fine Silver, to be for any Works or other Intent, but only for making of Amels, for divers Works of Gold/mithry, and for amending of Plate to make it as good as Stirling, or better, for the common Weal of this Realm.

"II. Nor that they /ell no fine Silver, nor other Silver allayed, molten into Ma/s, to any Per/son or Persons what/soever they be, nor one Gold/mith to another. (2) This Ordinance to be kept by the Gold/miths in every Point, upon Pain of Forfeiture of the /ame Silver, or the Value thereof; the King thereof to have the one Half, and the Finder that can prove it, and will /ue for it in the King's Exchequer, the other Half.

"III. Also it is ordained by the /ame Authority, That all Letters Patents and Grants of Offices belonging or pertaining to the Mint of our Sovereign Lord the King, or exercised in the /ame, with Fees and Wages thereto belonging, be from henceforth void and of none effect."\* REPEALED.

As this Act makes no mention of any country Assay Offices, it is probable that all or most of them were then discontinued.

### GOLDSMITHS' CHARTER.

A.D. 1504. Another Charter granted to the Goldsmiths' Company of London, bearing date 3rd February, 20 Henry VII, mentions "that divers persons in divers parts of this Kingdom do work and expose to sale gold and silver wrought worse than standard, and neither fear nor doubt to be punished; as due search, or due punishment, is seldom executed out of London. And that the common standard, or assize of gold and silver (according to the ordinances in that behalf made), is kept in Goldsmiths' Hall, in London; and that all works and wares in gold and silver there tried and assayed, and affirmed for good, shall be stamped with their marks, which they use for that purpose; and all defective works utterly condemned."

In 1547, the Court of the Goldsmiths' Company passed resolutions, in accordance with the King's injunctions, for breaking up the image of St. Dunstan. These were shortly afterwards carried out, and the weight of the image, and of St. Dunstan's standing cup, with the number of the stones set therein, are entered in the proceedings.

At this time the year began at the Feast of the Holy and Blessed Trinity [Sunday after Whit Sunday] instead of at the Feast of St. Dunstan [May 19] as formerly.

Four years later an almswoman was committed to ward for setting an Apostle on a spoon.

Soon after Queen Mary commenced her reign, the old style of St. Dunstan was restored.†

\* "The Statutes at Large," Vol. II, page 73.

† Memorials of the Goldsmiths' Company.

STANDARDS OF GOLD AND SILVER: 22-CARAT  
GOLD REVIVED.

A.D. 1573. 15 ELIZABETH. Commissioners were appointed to inquire into the standard of gold and silver, which had not been attended to, in consequence of the disgraceful state of the coinage, and the low degree of baseness to which that and goldsmiths' work generally had then recently fallen, but which had then reached again to its former purity. The Commissioners called before them the Master and Wardens of the Goldsmiths' Company, to see how far they had complied with the standard; and they were compelled to give security that in future no gold wares should be of less fineness than 22 carats, and silver wares 11 oz. 2 dwts. in the pound.

STANDARDS AND PRICE OF GOLD AND SILVER WARE.  
22-CARAT GOLD.

A.D. 1576. 18 ELIZABETH, c. 15. "Whereas certain evil-disposed Goldsmiths deceitfully do make and sell Plate, and other Gold and Silver Wares, to the great defrauding of her Majesty, and her good Subjects: (2) For Remedy whereof, be it enacted by the Authority of this present Parliament, That no Goldsmith from the twentieth Day of *April* next coming shall work, sell, exchange or cause to be wrought, sold or exchanged, any Plate or other Goldsmiths Wares of Gold, less in Fineness than that of two and twenty Carrets [carats], and that he use no Sother, Amell or other Stuffings whatsoever, in any of their Works, more than is necessary for the finishing of the same; (3) and that they take not above the Rate of Twelve-pence for the Ounce of Gold, besides the Fashion (more than the Buyer shall or may be allowed for the same at the Queen's Exchange or Mint) upon Pain to forfeit the Value of the Thing so sold or exchanged: (4) And that from the said twentieth Day of *April* no Goldsmith shall make, sell or exchange in any Place within this Realm, any Plate or Goldsmiths Wares of Silver, less in Fineness than that of eleven Ounces twopeny Weight; (5) nor take above the Rate of Twelve-pence for every Pound Weight of Plate or Wares of Silver, besides the Fashion, more than the Buyer shall or may be allowed for the same at the Queen's Exchange or Mint; (6) nor put to Sale, exchange or sell any Plate or Goldsmith's Work of Silver, before he hath set his own Mark to so much thereof as conveniently may bear the same; (7) upon Pain to forfeit the Value of the Thing so sold or exchanged. (8) And if any Goldsmith shall make any Goldsmith's Work or Plate, and the same after the said twentieth Day of *April* shall be touched, marked and allowed for good, by the Wardens or Masters of that Mystery, and if in the same there shall be found any Falhood or Deceit; then the Wardens and Corporation of that Mystery for the Time being, shall forfeit and pay the Value of the Thing so exchanged or sold; (9) the one Moiety of

all which Forfeitures /hall be to the U/e of the Queen's Maje/ty, and the other Moiety to the U/e of /uch Party grieved and /u/taining Lo/s thereby, as will /ue for the /ame in any Court of Record, by Action, Bill, Plaintiff, Information or otherwise, wherein no E/foin, Protection or Wager of Law /hall be admitted for the Defendant.”\*

REPEALED, except from “and if any goldsmith.”

Again, by this Act the Goldsmiths' Company of London is the only Authority for assaying Gold and Silver Ware, and no Country Offices are mentioned.

In 1630 new gowns were purchased for the almsmen of the Goldsmiths' Company, and it was ordered that “The badge of the Leopard's Head is to be set upon each gown.”

When Mr. Harrison, a goldsmith, was Sheriff, in 1633, the Company lent him a quantity of plate. The list of this shows that the Company possessed a very valuable collection prior to the loss of the greater portion of it during the Civil War. The vessels lent to Mr. Harrison weighed between 2,000 and 3,000 ounces, and were mostly gilt. They included eleven standing cups and covers, many basins and ewers, greater and lesser salts, Livery pots, trencher plates, etc.

At the Court of Assistants, held 23rd May, 1638, it was reported that :

“The alphabet of small Roman letters has been used down to 'V.' It being the custom of the Company not to go beyond 'V,' it is resolved that the alphabet of great letters of the Court hand-writing shall now be used.”

At the Court held two years later it was resolved that “In consequence of the devices of workmen to entrap the Assay Master, namely, by clogging their work with unnecessary solder; making pieces of plate of many parts of silver of different qualities; putting new feet to the bodies of old bowls which have passed the touch; and adding potkins of coarse silver; and in consequence of the leniency of the wardens by which many offenders escape punishment, it is ordered that Alderman Wollaston shall make relation of the aforesaid practices in the Hall, and warn offenders that they will in future be visited with condigne punishment.”

In 1650, a complaint was made against Thomas Maundy, because he had printed and published an order of the Commonwealth whereby he was appointed to make the great maces, thus deterring others from providing maces. Mr. Maundy was sent for, and explained that he had no desire of monopolising the making of maces, and that he conceived that the order was only to extend to the making of the great maces, namely: for the Parliament, for the Council of State, for the City of London, and for Ireland. The Wardens therefore resolved to publish something showing that the members of the Company might make any maces, which should be bespoken of them.

\* “The Statutes at Large,” Vol. II, page 622.

On June 12, 1652, the new Wardens took their places at the Court of Assistants, and the new pounsons were brought in by the graver. The letter for the ensuing year was to be the great O in the Court character in an escutcheon.

At the Court held June 4, 1658, there was an order made for the new letter to be used, "the Company having run through the alphabet of the character of the Courte hand letter."

A complaint was made to the Court of Assistants on June 2, 1663, that the spoons had then lately not been wrought for length and wideness of the bowls as they ought to be, but were shorter in the handles and less in the bowls than theretofore.

It was therefore ordered that the form and pattern of a spoon should be made and hung up in the Assay Office; and if spoons were brought to be assayed otherwise made, the Deputy Assayer was to return them to be new wrought again.

The Company, in 1664, in conformity with the request of one of the Secretaries of State, made a return of the quantity and value of the plate made during the previous ten years. This shows that the total weight of silver plate was 309,728 lbs. 6 oz. 6 dwts., and the value thereof £929,185 11s. 6d. (5s. an ounce). That gold plate was very seldom made, and that gilt plate was included in the total amount named.\*

Eleven years later the Company made the following order :

*London, Goldsmiths' Hall, February 23, 1675.*

Whereas complaints have been made to the Wardens of the Company of Goldsmiths, London, that divers small works, as buckles for belts, silver hilts, and the pieces thereto belonging, with divers other small wares, both of gold and silver, are frequently wrought and put to sale by divers goldsmiths and others, worse than standard, to the great abuse of his Majesty's good subjects, and great discredit of that manufacture, and reproach in foreign parts to the English goldsmiths; and that there are also divers pieces of silver plate sold, not being assayed at Goldsmiths' Hall, and so not marked with the *leopard's head crowned*, or *lyon*, as by law the same ought to be: And whereas the Wardens of the said Company, to prevent the said frauds, have formerly required all persons to forbear putting to sale any adulterate wares, either of gold or silver: but that they cause the same forthwith to be defaced: And that as well plate workers as small workers shall cause their respective marks to be brought to Goldsmiths' Hall, and there strike the same in a table kept in the Assay Office; and likewise enter their names and places of habitations in a book there kept for that purpose, whereby the persons and their marks might be known unto the Wardens of the said Company; which having not hitherto been duly observed, and many of the offenders seem to be incorrigible; these are therefore to give notice to, and to require again all those

\* Memorials of the Goldsmiths' Company.

who exercise the said art or mystery of goldsmith in or about the cities of London and Westminster and the suburbs of the same, that they forthwith repair to Goldsmiths' Hall and there strike their marks, first approved by the Wardens in Court, in a table appointed for that purpose, and likewise enter their names with the places of their respective dwellings in a book remaining in the *Assay Office* there.\* And that as well the worker as shopkeeper, and all cutlers and girdlers and all others working or trading in gold or silver wares of what kind soever or quality they be, forbear putting to sale any of the said works, not being agreeable to standard, that is to say, gold not less in fineness than 22 carats, and silver not less in fineness than 11 oz. 2 dwts.; and that no person or persons do from henceforth put to sale any of the said wares, either small or great, before the *workman's mark* be struck clear and visible thereon, and upon every part thereof, that is wrought asunder, and afterwards soldered or made fast thereto, in finishing the same, unless it be such sort of work adjudged by the wardens, that it will not conveniently bear the worker's mark. And that all manner of silver vessels, and all manner of silver hilts for swords, and all manner of silver buckles for belts and girdles, and other harness of silver, be assayed at Goldsmiths' Hall, and there approved for standard, by striking thereon the *lion and leopard's head crowned*, or one of them, before they be exposed to sale. And hereof all persons concerned are required to take notice, and demean themselves accordingly; otherwise the wardens resolve to make it their care to procure them to be proceeded against according to law. And will reward every person for their pains in discovering before them (in court) the matter of fact of any transgressor (in the premises) upon the conviction of the offender.

A.D. 1696. 7 & 8 WILLIAM III, c. 19. It was enacted by this Statute, that no person keeping an inn, tavern, or alehouse, or selling liquors, should publicly use or expose in his house any wrought or manufactured plate (except spoons), under the penalty of forfeiting the same or the full value thereof.

It was also enacted that after March 31, 1696, no person should ship any molten silver or bullion either in bars, ingots, or any other forms, unless a certificate on oath had been obtained that the same molten silver or bullion was not coin of the Realm, nor plate wrought within the Kingdom.

Heavy penalties are laid down in the Act for any breach of these regulations.† REPEALED.

\* The table here alluded to was a copper plate of nine columns, which is still preserved at the Hall. It contains punches of the makers' marks from the date of this order, 1675, up to the passing of the Act altering the standard in 1697; but the book in which their names and places of abode were entered is unfortunately lost. A copy of the first five columns of this plate is printed in this volume; the remaining marks are of the second size for small pieces of plate.

† "The Statutes at Large," Vol. III, page 605.

NEW STANDARD OF SILVER (OF 11 OZ. 10 DWTS.).  
AND MARKS.

A.D. 1696. 8 & 9 WILLIAM III, c. 8, s. 1. Enacts that any persons that shall bring any sort of wrought plate, between January 1, 1696, and November 4, 1697, into any of his Majesty's mints, etc., shall be paid 5s. 4d. per ounce for the same; and that the master and worker of the mints shall receive all such wrought plate, which shall plainly appear to have thereon the mark commonly used at the Hall, belonging to the Company of Goldsmiths in London, besides the workman's mark, as sterling silver, without tarrying till it be melted and assayed. And where the wrought plate so brought, shall not have the said marks thereon, then the party bringing such plate shall have the same forthwith melted and assayed, and shall be allowed 5s. 4d. per ounce for every ounce of sterling silver found therein.

Cap. 8, Sect. 9. "And whereas it may reasonably be suspected, that Part of the Silver Coins of this Realm hath been, by Persons regarding their own private Gain more than the publick Good, molten and converted into Vessels of Silver or other manufactured Plate, which Crime hath been the more easily perpetrated by them, in regard the Goldsmiths or others, Workers of Plate, by the former Laws and Statutes of this Realm, are not obliged to make their Plate of Finer Silver than the Sterling or Standard ordained for the Monies of this Realm. Be it therefore enacted by the Authority aforesaid, That from and after the five and twentieth Day of *March* one thousand and six hundred ninety-six, no Goldsmith, Silver-smith, or other person whatsoever, shall work or make, or cause to be wrought or made, any Silver Vessel, Plate, or Manufacture of Silver, less in Fineness than that of eleven Ounces and ten Penny Weight of fine Silver in every Pound *Troy*, nor put to sale, exchange, or sell, any Silver Vessels, Plate, or Manufacture of Silver made after the said five and twentieth Day of *March* (unless it be Silver Wire, or such Things as in respect of their Smallness are not capable of receiving a Mark) until such Time as such Vessel, Plate or Manufactured Silver, shall be marked as followeth (that is to say) with the Worker's Mark, to be expressed by the two first Letters of his Surname, the Marks of the Mystery or Craft of the Goldsmiths, which, instead of the Leopard's Head and the Lion, shall for this Plate be the Figure of a Lion's Head erased, and the Figure of a Woman, commonly called *Britannia*, and a distinct variable Mark to be used by the Warden of the said Mystery, to denote the Year in which such Plate is made; upon Pain that all such Silver Vessels, Plate, or other manufactured Silver, which shall be made, exposed to sale, sold, or exchanged, contrary to this Act, or the Value thereof, shall be forfeited, the one Half thereof to the King, and the other Half thereof, to such Person or Persons that will seize or sue for the same, to be recovered by Action, Bill, Suit, or Information, in any Court of Record, wherein no Ejoin, Protection, Wager of Law,

or more than one Imparlace /hall be admitted: And if any Silver-/mith, Gold/mith, or other Per/on, /hall after the /aid five and twentieth Day of *March*, make any Silver Ve//els, Plate, or manufactured Silver, contrary to this Act, and the /ame /hall be touched, marked, or allowed for good by the Wardens or Ma/ters of the /aid My/tery, or tho/e authorized or employed by them for the eff/aying and marking of Plate, and if in the /ame there /hall be found any Fal/hood or Deceit; then the Wardens and Corporation of that My/tery, for the time being, /hall forfeit and pay the Value of the Plate /o deceitfully marked, the one Half thereof to the King, and the other Half to any Per/on or Per/ons that /hall buy the /ame, and be grieved thereby, to be recovered as afore/aid; any thing in this or any former Act or Acts of Parliament contained, or by any other Order or Provision heretofore made, to the contrary notwithstanding."\* REPEALED, except section eight.

This higher standard was compulsory for all silver from this time until 1720, and it is still a legal standard.

Wrought plate not marked with the Hall mark of the Goldsmiths' Company of London was not to be received by the officers of his Majesty's mints as sterling, but as uncertain silver.

This enactment was made in consequence of the practice of melting the coin of the realm by silversmiths to convert it into plate, being the readiest way of obtaining silver "as good as sterling," both the coinage and the standard of plate being sterling, that is, 11 oz. 2 dwts.; and in consequence of the immense quantities of plate that had been sacrificed in the preceding reign for the use of the King and Parliament by converting it into money or siege pieces of equal value; the opulent gentry were desirous of replenishing their tables and sideboards with plate, as they were before the Civil War, so they set about turning the tables, by converting money back again into plate. This was carried to such an extent that the King had recourse to legislation to remedy the inconvenience, and the plan was carried out of raising the standard of plate above the sterling of the coinage, rendering the latter less available to the silversmith. The inducement held out by the same Act to bring wrought plate to the mint was the offer of purchasing any which bore the mark of the Goldsmiths' Hall at 5s. 4d. the ounce, which doubtless led to a still further destruction of ancient plate. In this Act the Assay offices of the provinces were not mentioned; and they appear, therefore, to have been deprived of the power of marking silver plate, because they were not empowered to use the marks for the new standard, and to work the old was illegal; hence from April, 1697, until May, 1701, plate was only assayed and marked at the Goldsmiths' Hall, London, to the entire exclusion of the provincial assay offices during that period.

A.D. 1698. 9 & 10 WILLIAM III, c. 28. This Statute recites that by the Act of 7 & 8 William III, c. 19, after March 31, 1696, no home-wrought plate could be shipped though never so beneficial to

\* "The Statutes at Large," Vol. III, page 639.

the artificers of the Kingdom, and it also recites that by the Act of 8 & 9 William III, c. 8, after March 25, 1697, no Goldsmith or Silversmith should work any silver vessel or plate less in fineness than eleven ounces and ten pennyweight in every pound Troy or put the same to sale until it should be duly marked. And that a great benefit may accrue to many artificers and to the kingdom in general, by giving liberty to export watches, sword hilts, wrought plate, and several other manufactures, made within this kingdom, being of the fineness prescribed in the last recited Act, it is enacted that after June 24, 1698, it shall be lawful to export such watches, plate, etc., according to the rules prescribed in the said last recited Act, as shall be yearly allowed by the Commissioners of the Customs.\*  
REPEALED.

A.D. 1698. 9 & 10 WILLIAM III, c. 39. This Act settled and adjusted the proportion of fine silver and silk, for the better making of silver and gold thread; and it enacted that no gilt wire should be covered with verdigrise, and that six ounces of plate should be used to four ounces of silk.† REPEALED.

## PROVINCIAL OFFICES REAPPOINTED.

A.D. 1700. 12 & 13 WILLIAM, c. 4. "WHEREAS the Goldsmiths, Silversmiths, and Plateworkers of this Kingdom, remote from the City of *London*, are under great Difficulties and Hardships in the Exercise of their Trades, for want of Assayers in convenient Places to assay and touch their Wrought Plate: For Remedy whereof, and for preventing all Frauds and Corruptions therein, be it enacted by the King's most excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same, That the several Cities within this Kingdom (*viz.*), *York*, *Exeter*, *Bristol*, *Chester*, and *Norwich*, shall be, and are hereby appointed for the assaying and marking of Wrought Plate, and for executing the Powers, Authorities and Directions given by this Act."

Sect. 2. Incorporates the goldsmiths, silversmiths and plateworkers, freemen of, and inhabiting within, any of the said cities, and having served an apprenticeship to the said trade, as a Company, to be known by the name of the Company of Goldsmiths of such city respectively, and enables them annually to choose two wardens, who shall continue for one year, and no longer, unless re-elected.

Sect. 3. Enacts that no goldsmith, silversmith, or plate worker in the said cities, shall work any silver vessels or plate less in fineness than the standard, nor put to sale, exchange, or sell after September 29, 1701, until the same shall be marked as follows: The

\* "The Statutes at Large," Vol. III, page 713.

† *Idem*, Vol. III, page 717.

first two letters of the surname of the maker; the lion's head, erased; the figure of the woman called Britannia; the Arms of the City aforesaid; and a variable yearly letter in Roman character.

Sect. 4. Enacts, that each of the said companies shall elect an able and skilful man, experienced in assaying of gold and silver, who may detain eight grains per pound troy of silver he shall assay, four grains whereof shall be put into the diet-box, and the other four grains shall be allowed him for his waste and spillings in making the said assays; and appoints the oath he shall take.

Sect. 5. Direct that such oath shall be administered by the Mayor of the Cities aforesaid.

Sect. 6. Enacts, that the diet-box shall be locked up with three keys, kept by the wardens and assayer, and shall be at the company's charge conveyed annually (if required by the Lord Chancellor or Keeper) to the Mint at the Tower of London, and the diet therein tried as the pix of the coin is tried; and if any falsehood or deceit therein, the company shall forfeit £50, to be recovered against such company, or any member thereof in his private capacity: and if any plate shall be touched, marked, or allowed for good by the assayer, and any deceit found therein, he shall forfeit double the value of the plate so marked.

Sect. 7. Enacts, that every goldsmith, silversmith, or plate worker, inhabiting the cities aforesaid or elsewhere, shall first enter his name, mark, and abode with the wardens of such company of that city or place where an assayer is or shall be appointed, which shall be done without fee. And if such goldsmith shall not enter his mark, or shall strike any unentered mark on plate, he shall forfeit double the value thereof. This section is REPEALED.

Sect. 8. Enacts, that if any person shall counterfeit any of the stamps appointed by this Act to be used by the said wardens or assayers for marking wrought plate, or any of the stamps used by the wardens of the Company of Goldsmiths of the City of London, such person shall for every such offence forfeit the sum of £500, to be recovered and disposed as aforesaid.

Sect. 9. Recites, that it is not the intent or meaning of this Act to hinder any goldsmith, silversmith, or plate worker, not inhabiting within any of the cities aforesaid, from exercising his trade; yet for preventing of abuse or corruption therein, it enacts that every such goldsmith, silversmith, or plate worker, shall first fix his mark upon his plate, and then shall send the same to some city or place where an assayer is or shall be appointed who shall assay and mark the same as he is by this Act required to mark the plate of his company, and he shall be paid towards his charge and trouble in making such assays a sum not exceeding sixpence per pound troy. And if any goldsmith, silversmith, or plate worker, sell any such plate before it shall be assayed and marked, he shall forfeit such plate.\*

Nearly all these cities, it will be seen, were chosen for the same purpose, as early as 2 Henry VI, A.D 1424, but many had probably

\* "The Statutes at Large," Vol. IV, page 64.

never availed themselves of the privilege, or had long since discontinued it, or it would have been unnecessary to reappoint them expressly by this statute.

As the King's subjects had, in the year 1697, sold most of their wrought plate to the mints to be coined into money, and the said Act William III, c. 8, had abolished the old standard of 11 oz. 2 dwts. and established the new standard of 11 oz. 10 dwts. for wrought silver plate, and had only entrusted the said Company of Goldsmiths in London with assaying and marking all the new standard plate of the kingdom; and as a large demand now arose for wrought plate, and the goldsmiths in the remote parts of the kingdom were under great difficulties to supply their customers, therefore the goldsmiths, etc., in the above cities (where mints were lately erected) obtained the above Act, which conferred the same privileges upon the cities therein named, but from 1696 to 1701 no plate had been assayed or stamped anywhere but in London.

In the parts of England distant from the metropolis it was the custom, as enacted by 2 Richard II, 1379, "that every goldsmith should have his own proper mark set upon his work," and also that "the work should bear the mark of the city or borough where it was assayed."

In the Acts of 1423 and 1462, York, Norwich, Lincoln, Newcastle, and other cities were appointed to assay gold and silver, and were directed to use "divers touches according to the ordinance of the Mayor, Bailiff, or Governor of the said towns;" hence it seems they could adopt any mark they thought proper; but in 1700, when these assay towns were re-established, Sect. 3 expressly defined the five marks to be: (1) *the arms of their cities*, (2) *the maker's mark*, (3) *a variable Roman letter* to show the year in which the plate was made, (4) *the lion's head erased*, and (5) *Britannia*.

### THE NEWCASTLE ACT.

A.D. 1701. I ANNE, STAT. I, c. 9, Sect. 3. This section recites the Act of 12 William III, c. 4; and proceeds that, "Whereas in the Town of *Newcastle* upon *Tyne* there is, and Time out of Mind hath been, an ancient Company of Goldsmiths, which, with their Families, by the *aid* Trade utterly lost in the *aid* Town: And whereas by the Statute of the *second* of HENRY the *sixth*, the Town of *Newcastle* upon *Tyne* is one of the Places appointed to have Touches for Wrought Silver Plate; Be it therefore enacted by the Authority afore/aid, that the Town of *Newcastle* upon *Tyne* be and is hereby appointed for the *aff*aying and marking of Wrought Plate, and for executing the *several* Powers, Authorities, and Directions mentioned and contained in and by the *aid* Act of the twelfth Year of our *aid* late Sovereign Lord King WILLIAM, as fully and amply, to all Intents, Con/structions and Purpo/es, as if the *aid* Town had been expre/ly named in the *aid* Act."

Sect. 4. This provides that the Goldsmiths, Silversmiths, and plate workers freemen of and inhabiting the Town of Newcastle, should be incorporated by the name of The Company of the Town of Newcastle upon Tyne, and were authorised to choose annually two persons as Wardens of the Company.

Sect. 5. All silver plate to be marked with the Arms of the said Town and the other marks mentioned in the previous Act; and that an Assay Master should be chosen, who should take the oath before specified. And further that the Orders, Rules, pains and penalties should be observed and enforced as before mentioned.\*

OLD STANDARD SILVER OF 11 OZ. 2 DWTS. REVIVED—  
DUTY OF 6D. PER OZ. IMPOSED.

A.D. 1719. STAT. 6 GEORGE I, c. 11, Sect. 1. Recites, that it is found by experience that the manufactures of silver which were made according to the old standard are more serviceable and durable than those which have been made according to the new standard; and therefore enacts, that the said old standard of silver plate, made after June 1, 1720, shall be restored, revived, and take place instead of the said new standard.

Sect. 2. Enacts, that after the said June 1, 1790, no goldsmith, silversmith or plateworker, shall be obliged to make silver plate according to the said new standard.

Sect. 3. Enacts, that no person shall make any silver plate less in fineness than 11 ounces 2 pennyweights per pound troy, or put to sale, exchange, or sell any silver plate (unless wire, or things by smallness not capable of a mark) until touched, assayed, and marked in manner prescribed by the laws, for marking the new standard of 11 ounces 10 pennyweights fine in case the same standard had continued; and that all former laws for preserving the said new standard shall be put in execution for preserving the old standard.

Sect. 4. Grants to his Majesty a duty of sixpence per ounce on all silver plate imported into and made in Great Britain, to be paid by the importer and makers respectively; and subsequent sections provide for the levying of it.

Sect. 41. Recites, that it may be requisite, for encouraging the several manufactures of wrought plate, to continue both the new and the old standards, for the better accommodating all buyers of plate, and the workers and dealers therein: and therefore enacts, that all wrought plate shall not be made less in fineness than 11 ounces 10 pennyweights, or 11 ounces 2 pennyweights; which two different standards of wrought plate shall be severally marked with distinguishing marks, viz., plate of 11 ounces 10 pennyweights, with the workman's mark, the warden's mark, the lion's head erased, and the Britannia; and plate of 11 ounces 2 pennyweights, with the

\* "The Statutes at Large," Vol. IV, page 91.

workman's mark, the warden's mark, a lion passant, and a leopard's head. And that it shall not be lawful to make silver plate of a coarser allay, under the penalties by any of the laws in being concerning wrought plate. REPEALED, except Sections 1, 2, 3 and 4.

The contemplated alteration of the standard, in 1719, from the new one of 11 ounces 10 pennyweights to the old one of 11 ounces 2 pennyweights was not generally approved of by the goldsmiths; for although the quality of the silver was reduced, yet the price was raised to the public by reason of the additional duty of sixpence per ounce. The goldsmiths therefore memorialised the House of Commons, as shown in the following case.

It was probably in consideration of their alleged grievances that Sect. 41 was added to the Bill, giving the workers an opportunity of choosing the new or old standard; but they do not appear to have availed themselves of adhering to the new standard to any great extent after 1720.

“CASE OF THE WORKING GOLDSMITHS. In relation to a Bill now depending in the Honourable House of Commons for reducing the standard of wrought silver plate and laying a duty thereon.

“1st. It must be acknowledged by all who are workers of silver plate that the new standard of 11 ounces 10 pennyweights is of much finer colour and better adapted for curious work than the old standard of 11 ounces 2 pennyweights, which will not stand the fire to receive proper ornaments. So that foreign courts (where a coarser allay is used) give frequent commissions for their most valuable plate to be made in London, to the great profit of this kingdom. But should the standard be altered, as by the Bill is intended, it would be impossible for the finest artist to finish so compleat a work in silver of the old standard as it is now performed in the new standard. Besides that, there are some instances where plate of the old standard will require more silver than the same piece of plate were it made of the new standard.

“2nd. That the laying a duty will ruin the goldsmiths' trade is apparent; for where a duty is laid on any manufacture, the consumption of which is not absolutely necessary, the consequence must be the sinking or destroying that trade, because every person is at liberty to use or refuse it. And if 6d. per oz. be laid on plate, the manufacturer must, for all weighty plate, pay as much, or more, than he receives for the fashion (besides the loss to the buyer at every time of exchanging such plate). And it must further be observed that the old standard, with the duty, will be 3d. per oz. dearer than the new standard now is; whereby so great decrease will be made in the trade that not only the duty will fall short of what is expected from it, but many numerous families will be deprived of their subsistence.

“3rd. The liberty of search by officers by night or day objected to.

“4th. Complains of the delay of getting their work assayed and marked at Goldsmiths' Hall.

“5th. Objects to the duty on small plate such as snuff boxes,

watch cases, sword hilts, shoe buckles, and other small toys, as well as the annoyance of search by night or day, etc.

"6th. That Government will be deprived of the advantage received by wrought plate when bullion was wanting should the manufacture of silver decay in this kingdom, 'as certainly it will, should this Bill pass.'"*—Guildhall Library.*

At the Committee meeting of the Goldsmiths' Company, held on February 23, 1725, "The Workmen's remonstrances is read, complaining, first, against the practice of plateing of brass, iron, copper, and other metals with silver.

Secondly, against admitting any but freemen of the Company to have the benefit of the assay and touch, and saying that there is an Act of ye 3rd King William to forbid it.

Thirdly, complaining of the number of apprentices.

The Committee order the first paragraph to be read again, and then resolve to give for answer thereto that the Company have already applied to the Government against the evil complained of, and have bought several pieces of the said brass wares to lay before them; and will use their further endeavours to prevent the same.

The second paragraph is read a second time, and it is resolved yt the Act of King William III enacts yt no plate shall be wrought or sold before it is markt at Goldsmiths' Hall; and that the Attorney-General, in his report for the Treasury, says the Company cannot refuse to mark plate wrought by unfreemen; as has been also the opinion of all the counsell<sup>l</sup> the company have consulted thereupon, as particularly the late Common Sergeant, Mr. Dee, Mr. Sergeant Darnell, and Mr. Fazakerly, and hath not been contradicted by the counsell of the late prosecutors, Sergeant Cheshire, Knot, and Probyn.

The third paragraph is read a second time, and it is resolved . . . . . that the company cannot prevent goldsmiths ffree of other companies from binding many apprentices, but will consider of the best method they can to remedy it, and will recommend it to the consideration of the next Court of Assistants."

At the Court of Wardens, January 8, 1730:

"Then Mr. Wardens took into consideration how to remedy an antient evil practice, amongst ill-disposed goldsmiths, of cutting out the Company's marks from old pieces of plate, and soldering the same into new pieces, which have never been tryed at the Hall, and may possibly be very coarse, and the fraud equal to the counterfeiting of the Company's marks, for which there is a penalty of £500 set by Act of Parliament. Now in order to prevent the said evil practice of cutting out the marks from one piece of plate, and soldering the same into another piece, Mr. Wardens ordered that the officers in the Assay Office, who usually strike the marks on plate, do strike the marks on every piece of plate as far distant from each other as the same conveniently may be struck, so that they may not be cutt out together."\*

\* Memorials of the Goldsmiths' Company.

## MAKERS TO DESTROY EXISTING MARKS AND ADOPT FRESH TYPES.

A.D. 1739. 12 GEORGE II, c. 26. Recites the Acts of 28 Edward I, c. 20; 2 Henry VI, c. 14; 18 Elizabeth, c. 15; 12 William III, c. 4; recites also, that "the Wardens and Commonalty of the Mystery of Goldsmiths of the City of *London* are, and have been, a Guild or Corporation Time out of Mind, with divers Privileges, confirmed and enlarged from time to time by several Charters from his Majesty's Royal Predecessors, Kings and Queens of this Realm (amongst other Things) for the searching, assaying, supervising, marking, and regulating Wrought Plate, in order to ascertain the Standard thereof, for the Good and Safety of the Publick;" recites also the Charter of 18th of Charles II; and recites, that "the Standards of the Plate of this Kingdom are both for the Honour and Riches of the Realm, and so highly concern his Majesty's Subjects, that the same ought to be most carefully observed, and all Deceits therein to be prevented as much as possible; but, notwithstanding the aforesaid several Acts of Parliament and Charters, great Frauds are daily committed in the manufacturing of Gold and Silver Wares for want of sufficient Power effectually to prevent the same."

Sect. 1. Enacts that in England after May 28, 1739, no ware of gold shall be made, sold, or exported less in fineness than 22 carats of fine gold in every pound weight troy, and no ware of silver less in fineness than 11 oz. 2 dwts. of fine silver in every pound weight troy, under a penalty of £10 for every offence.

Sect. 2. Provides that the Act shall not extend to jewellers' work, except mourning rings.

Sect. 3. Provides how shopkeepers may be exempted from prosecutions.

Sect. 4. Provides that there shall be no trial against them, unless within four terms.

Sect. 5. "And be it further enacted by the Authority aforesaid, That from and after the said twenty-eighth Day of May, one thousand and seven hundred and thirty-nine, no Goldsmith, Silvermith, or other Person whatsoever, making, or selling, trading or dealing in Gold or Silver Wares, shall sell, exchange, or expose to Sale within that Part of *Great Britain* called *England*, any Gold or Silver Vessel, Plate, or manufacture of Gold or Silver, whatsoever, made after the said twenty-eighth Day of *May*, one thousand seven hundred and thirty-nine, or export the same out of this Kingdom, until such time as such Vessel, Plate or Manufacture of Gold (being of the Standard of twenty-two Carrats of fine Gold *per Pound Troy*), and such Vessel, Plate or Manufacture of Silver (being of the Standard of eleven oz. two pennyweights of fine Silver *per Pound Troy*) shall be marked as followeth; that is to say, with the Mark of the Worker or Maker thereof, which shall be the first Letters of his Christian and surname, and with these Marks of the said Company of Goldsmiths in *London*, viz., the Leopard's Head, the Lion Pa/ant, and a distinct variable Mark or Letter to denote the Year in which such

Plate shall be made; or with the Mark of the Worker or Maker, and with the Marks appointed to be used by the Assayers at *York, Exeter, Bristol, Chester, Norwich, or Newcastle upon Tyne*; or Plate (being of the Standard of eleven Ounces Ten pennyweights of fine Silver *per* Pound Weight Troy) with the Mark of the Worker or Maker thereof, which shall be the first Letters of his Christian and Surname as aforesaid, and with these Marks of the said Company, *viz.*, the Lion's head erased, the Figure of a Woman, commonly called *Britannia*, and the said Mark or Letter to denote the Year as aforesaid; or with the Mark of the Worker or Maker, and the Marks of one of the said Cities or Towns; upon Pain that every such Goldsmith, Silversmith, or other Person, for every such Offence shall forfeit and pay the Sum of ten Pounds, to be recovered and disposed of as herein after is mentioned; and for Default of Payment shall be committed by the Court in which Judgment shall be given thereon, to the House of Correction for the County, City, or Liberty, where convicted, there to remain and be kept to hard Labour for any Time not exceeding the Space of six Months, or until Payment be made of the said Forfeiture."

Sect. 6. This section exempts rings, buttons, and many other small articles from the operation of this Act.

Sect. 7. Recites and repeals the clause in 12 William III, c. 4 which provides that any person counterfeiting the stamps shall be liable to a penalty of £500.

Sect. 8. Imposes a penalty of £100 on any person who shall forge the marks of the said Company of Goldsmiths of London, or the marks appointed for York, Exeter, Bristol, Chester, Norwich, or Newcastle-upon-Tyne, or sell any gold or silver wares having such forged marks impressed thereon.

Sect. 9. Recites the clause in 6 George I, c. 11, imposing duty on wrought plate, and provides that goldsmiths and silversmiths should send a note with any wares sent for assay to the Wardens of the Company assaying the same, who were to transmit such notes to the Commissioners of Excise.

Sect. 10. Provides that there shall be no drawback of duty on the exportation of silver plate above seven years old.

Sect. 11 of this Act states the great frauds in the trade, and particularly in using too much solder, and entrusts the wardens, etc., with determining what solder is necessary, and whether wrought plate is forward enough in workmanship, and has all the pieces affixed together or not.

Sect. 12. Contains provisions as to appeals.

Sects. 13, 14, 15 and 16 enumerates the prices to be paid for assaying wrought plate.

Sects. 17 and 18. Provides penalties for not paying assay charges.

Sect. 19. States how surplus of fees paid over expenses of assay should be disposed of.

Sect. 20. Empowers the wardens, after three assays, to break any parcel of plate reported to be of a coarser alloy than the said respective standards.

Sect. 21. Enacts that every person who shall make, or cause to be made, any manufacture of gold or silver, shall first enter his name, mark, and place of abode, in the assay office of the Goldsmiths' Company of London, or in the assay office at York, etc., on pain to forfeit £10, and £10 more for using any other mark. It was ordered that the makers were to destroy their existing marks, which were *the two first letters of their surname*, and substitute the initials of their Christian and surnames on both standards in a different type or character to that previously used.

Sects. 22, 23 and 24. Contain provisions as to the recovery of forfeitures, and the limitation of actions.\*

REPEALED, as to Section 6 in part, and as to Sections 7, 8, 9, 10, 23 and 24 entirely.

## EXEMPTIONS.

(12 GEORGE II, C. 26.)

All gold and silver wares are required to be assayed, marked, and duty paid *except the* under-mentioned wares, which are specifically exempted, being printed in italics:

## GOLD.

Jewellers' Work, wherein any Jewels or other Stones are set (other than *Mourning Rings*).  
 Rings (*Wedding Rings and Mourning Rings* excepted).  
 Collets, for Rings or other Jewels.  
 Chains.  
 Necklace Beads.  
 Lockets.  
 Buttons, Hollow or Raised.  
 Sleeve Buttons.  
 Thimbles.  
 Coral Sockets and Bells  
 Ferules.  
 Pipe Lighters.  
 Cranes for Bottles.  
 Very Small Book Clasps  
 Stock or Garter Clasps, Jointed.  
 Very Small Nutmeg Graters  
 Rims of Snuff Boxes, whereof Tops or Bottoms are made of Shell or Stone.  
 Sliding Pencils.  
 Toothpick Cases.  
 Tweezer Cases.  
 Pencil Cases.  
 Needle Cases.  
 Filigree Work.  
 Tippings or Swages on Stone, or Ivory Cases, Mounts, Screws, or Stoppers to Stone or Glass Bottles, or Phials.

## SILVER.

Chains.  
 Necklace Beads.  
 Lockets.  
 Filigree Work.  
 Shirt Buckles or Brooches.  
 Stamped Medals.  
 Spouts to China, Stone, or Earthenware Tea Pots.  
 Tippings, Swages, or Mounts not Weighing ten pennyweights each *except Necks and Collars for Castors, Cruets, or Glasses, and appertaining to any sort of stands or Frames.*  
 Silver Wares not weighing five pennyweights each, *except the following articles: Neck collars and tops for castors, cruets, or glasses, appertaining to any sort of Stands or Frames.*  
*Buttons for Wearing Apparel.*  
*Solid Sleeve Buttons and Solid Studs, not having a bezilled edge soldered on.*  
*Wrought Seals.*  
*Blank Seals.*  
*Bottle Tickets.*  
*Shoe Clasps.*  
*Patch Boxes.*  
*Salt Spoons.*

\* "The Statutes at Large," Vol. VI, page 352.

Small or Slight Ornaments, put to Am-	<i>Salt Shovels.</i>
ber or other Eggs or Urns.	<i>Salt Ladles.</i>
Wrought Seals, or Seals with Cornelian	<i>Tea Spoons.</i>
or other Stones set therein.	<i>Tea Strainers.</i>
Watch Rings.	<i>Caddy Ladles.</i>
Watch Keys.	<i>Buckles</i> (Shirt Buckles or Brooches be-
Watch Hooks.	fore mentioned excepted).
Ear Rings.	<i>Pieces to Garnish Cabinets or Knife</i>
Necklaces.	<i>Cases, or Tea Chests, or Bridles, or</i>
Eyeglasses.	<i>Stands or Frames.</i>
Spectacles.	
Shirt Pins.	
Shirt Studs.	
Bracelets.	
Head Ornaments.	
Waist Buckles.	

Any Gold or Silver Vessel, or Manufacture of Gold or Silver, so richly Engraved, Carved, or Chased, or set with Jewels or other Stones, as not to admit of any Assay being taken of, or a Mark to be struck thereon, without damaging, prejudicing, or defacing the same.

Things which, by reason of their smallness or thinness, are not capable of receiving the Marks, and not weighing ten pennyweights each.

*Note.*—All these Wares printed in italics are excepted out of the exemption, and are liable to be Assayed and Marked.

All Gold and Silver Wares liable to be Assayed and Marked are chargeable with Duty (Watch Cases only excepted).

Gold Wares, not required to be Assayed and Marked, may, nevertheless, be Assayed and Marked, and are not thereby liable to the Duty, but this does not extend to Silver Wares.

Notwithstanding that in this Act of George II a penalty of £10 for every offence against any infraction relating to the standards and the proper marking of wares, it does not altogether invalidate the penalties which may be inflicted under the ancient Acts here recited which were not actually repealed, and since the passing of this Act prisoners have been sentenced to imprisonment and fine under the old Acts of Parliament for making silver plate worse than standard.

In 1741, the Court of Assistants of the Goldsmiths' Company received a petition from Drew Drury, who stated that he had inadvertently been concerned in causing a stamp to be made resembling the "Lion Passant," and thereby incurred the displeasure of the Company, and the penalty of £100, but that he had never made any use of the stamp, had caused the same to be broken, and that, being sensible of his guilt, he was willing to pay any penalty imposed on him, with the charges incurred. The petition was, however, rejected, and the Clerk was ordered to proceed against the petitioner.

The Wardens of the Company, on December 3, 1741, caused all the new plate belonging to the Company to be weighed, and full particulars of both old and new plate are entered in the inventory of that date. The total weight of the old and new gilt and white plate amounted to 3,134 ounces.\*

\* Memorials of the Goldsmiths' Company.

## SILVER WIRE.

A.D. 1742. 15 GEORGE II, c. 20, s. 1. All metal inferior to silver to be spun on thread, yard, or inkle, only, under a penalty of five shillings for every ounce.

Sect. 2. Silver thread to hold 11 oz. 15 dwts. of fine silver upon the pound weight troy; and gilt silver thread 11 oz. 8 dwts. and 4 dwts. 4 grs. of fine gold, on penalty of five shillings for every ounce.\* REPEALED as to Sections 1, 5, 10, 12, 13 and 15.

## DUTY.

A.D. 1756. 29 GEORGE II, c. 14. Grants an annual duty to his Majesty for all silver plate in Great Britain, from 100 to 4,000 ounces, of five shillings for every hundred ounces from July 5, 1756.† REPEALED.

## LICENCE OF £2 IN LIEU OF DUTY.

A.D. 1757. 31 GEORGE II, c. 32. An Act to repeal the statute of the sixth of George I, c. 11, by which a duty of sixpence had been imposed upon every ounce troy of silver plate imported into, or made in, Great Britain; and a duty of forty shillings for a licence, to be taken out by every person trading in, selling, or vending gold or silver plate, was granted in lieu of it; to take place from and after June 5, 1758, and the licence to be taken out annually, on forfeiture of twenty pounds for neglecting so to do, and for discontinuing all drawbacks upon silver plate exported. By the same Act, the clause in the Act of 12 George II, c. 26, for the better preventing frauds and abuses in gold and silver wares, was likewise repealed, because the punishment which was enacted by it against counterfeiting stamps and marks upon gold and silver plate was not sufficiently severe to prevent that practice, and the said crime was now made felony, and any person lawfully convicted should be adjudged guilty of felony, and suffer death as a felon, without benefit of clergy.‡ REPEALED. The penalty provided by this Act was, in 1773, commuted to transportation for fourteen years.

## LICENCE INCREASED TO £5.

A.D. 1758. 32 GEORGE II, c. 24, s. 1. Exempts persons trading in gold not exceeding two pennyweights, or in silver not exceeding five pennyweights, in one piece of goods, from taking out a licence; and Sect. 3 grants an annual duty of £5 (instead of 40s.) to his Majesty for every licence by each person trading in gold plate of

\* "The Statutes at Large," Vol. VI, page 456.

† Idem, Vol. VII, page 661.

‡ "The Statutes at Large," Vol. VIII, page 278.

two ounces or upwards, or in silver plate of thirty ounces or upwards.\* REPEALED.

### BIRMINGHAM AND SHEFFIELD.

A.D. 1773. 13 GEORGE III, c. 52. This Act was passed for the incorporation of certain noblemen, gentlemen and workers as companies in Birmingham and Sheffield; to be known by the name of "The Guardians of the Standard of Wrought Plate." The Companies were authorised to appoint wardens and assay masters for assaying and stamping wrought silver plate, in the towns of Sheffield and Birmingham. Silver goods "/hall be marked as followeth; that is to /ay, with the Mark of the Worker or Maker thereof, which /hall be the Fir/st Letters of his Christian and Surname; and also with the Lion Pa/ant, and with the Mark of the Company within whose A/lay Office /uch Plate shall be a/ayed and marked, to denote the Goodne// thereof, and the Place where the /ame was a/ayed and marked; and also with a di/inct variable Mark or Letter, which Letter or Mark /hall be annually changed upon the Election of new Wardens for each Company, to denote the Year in which such Plate is marked."

Sect. 5. "And be it further enacted by the Authority afore/aid, That the peculiar Marks of the /aid Companies, directed to be used as afore/aid, /hall be as follows; that is to /ay, For the *Birmingham* Company, an Anchor; and for the *Sheffield* Company, a Crown."†

REPEALED as to Birmingham, and amended as to Sheffield.

### DUTY. MARK OF THE KING'S HEAD.

A.D. 1784. 24 GEORGE III, Sess. 2, c. 53. From December 1, 1784, the following duties upon gold and silver plate are to be paid to his Majesty:—

Sect. 1. For gold plate imported into or made in Great Britain, an additional duty of eight shillings per ounce troy, over and above all other duties already imposed thereon.

For silver plate imported into or made in Great Britain, an additional duty of sixpence per ounce.

Sect. 4. From December 1, 1784, all goldsmiths and manufacturers shall send to the Assay Offices of the Goldsmiths' Companies in London or Edinburgh, or to the Birmingham and Sheffield Companies, or to the Wardens and Assayers of York, Exeter, Bristol, Chester, Norwich and Newcastle-upon-Tyne, with every parcel of gold or silver, a note or memorandum, fairly written, containing the day of the month and year, the christian and surname of the worker or maker, and place of abode, and the species, number and weight, etc., of each parcel, and the sum payable for duty upon the total weight.

\* "The Statutes at Large," Vol. VIII, page 359.

† Idem, Vol. XI, page 781.

Sect. 5. Enacts that the Wardens or Assay Master shall mark with the following new mark, that is to say, with the mark of the King's head, over and besides the other marks directed by law, all and every parcel or parcels of gold or silver plate so sent to be touched, marked and assayed, etc.

Sect. 7. An allowance of part of the duty to be made for goods sent to be assayed in a rough state, of one-fifth in weight and duty.

Sect. 8. Gold or silver plate, made after December 1, 1784, not to be sold, exchanged or exported until marked as hereby directed, on penalty of fifty pounds and forfeiture of the goods.

Sect. 9. This Act not to extend to any jewellers' work (that is to say) any gold or silver wherein any jewels or other stones are set (other than mourning rings), nor any jointed earrings of gold, springs of lockets, etc.

Sect. 11. The new duties paid for plate shall be drawn back on exportation thereon.

Sect. 12. From December 1, 1784, and the better to prevent the fraudulent relanding of any plate in this kingdom after the drawback has been paid, it is hereby enacted that all wrought plate of gold and silver, which shall be intended to be exported from this kingdom, shall be brought by the owner to the Assay Office, and shall be there stamped or marked with the figure of a *Britannia*, in order to denote that such plate is entered and intended for exportation, and to be allowed the drawback thereon.

Sect. 16. From December 1, 1784, any person who shall counterfeit any stamp to be used in pursuance of this Act, or shall stamp any wrought plate, etc., with any counterfeit stamp, or shall remove from any one piece of wrought plate, etc., to another any stamp to be used by the said companies or assayers, etc., or shall sell or export any plate with such counterfeit stamps thereon, etc., shall suffer death as a felon, without benefit of clergy.\* REPEALED.

A.D. 1785. 25 GEORGE III, c. 64. Recites and repeals the two clauses in the Act of Twenty-fourth Geo. III, c. 53, relating to the stamping of the drawback mark on plate. "And whereas by the /aid recited Act it was al/o further enacted, That all wrought Gold and Silver Plate, which should be intended to be exported from this Kingdom into any foreign Parts, /should, before the /ame was /hipped, be brought to the Assay Office, and should there be stamped with the Figure of a *Britannia*, in order to denote that such Plate was intended for Exportation, and to be allowed the Drawback thereon; And whereas the /striking of the *Britannia* Mark on many Articles of wrought Gold and Silver Plate, in their fini/hed State, can in no Way be practi/ed without doing material Damage to such wrought Plate; be it therefore enacted, That from and after the twenty-fourth day of *July* One thou/and /even hundred and eighty-five, the /aid two last recited Clau/es in the /aid Act contained, and each of them, /hall be, and the /ame are hereby re/pективly repealed.

\* "The Statutes at Large," Vol. XIV, page 577.

By the same it was enacted, that from and after July 24, 1785, the person appointed to receive the duties payable for marking of plate may make an allowance of one-sixth part of the duty for all plate brought in an unfinished state, instead of one-fifth, as directed by the previous Act (24 George III). By the same Act—the exporters of gold and silver watches shall mark or engrave in the inside of every case or box of each watch enclosing the works thereof, the same numbers and figures which shall be respectively marked or engraved on the works of the watch.\* REPEALED.

This appears to have been the law until 1871, when the provision was repealed by the *Statute Law Revision Act* of that year.

#### DUTY INCREASED.

A.D. 1797. 37 GEORGE III, c. 90. By this Act the duty on gold was placed at eight shillings per ounce, and silver at one shilling. REPEALED.

#### DUTY ON WATCH CASES REPEALED.

A.D. 1798. 38 GEORGE III, c. 24. REPEALED.

A.D. 1798. 38 GEORGE III, c. 69. This Act recites that, "Whereas it would be for the Advantage of the Manufacturers of Gold in this Kingdom, that Gold of an inferior Standard to what is now allowed by Law should be permitted to be used for the same." And enacts that after October 1, 1798, it should be lawful for a goldsmith to make or work any gold vessel or plate of the standard of eighteen carats of fine gold in every pound weight troy.

Sect. 2. Enacts that after October 1, 1798, no person should sell or export any gold vessel or plate of such standard until it had been marked with the new mark of a crown and the figures 18, instead of the lion passant, under a penalty of ten pounds.

Sect. 3. Enacts that it should be lawful for the respective companies of goldsmiths in London, Edinburgh, Birmingham and Sheffield, and the wardens and assayers of gold at York, Exeter, Bristol, Chester, Norwich and Newcastle-upon-Tyne to touch and assay such gold plate and mark it as before mentioned.

Sect. 4. Provided that gold vessels and plate of twenty-two carats might still be made.

Sect. 5. That this Act did not authorise the assaying with the mark previously used of gold vessels or plate of a lower standard than twenty-two carats.

Sect. 6. Imposed a penalty of fifty pounds for each offence against this Act.

Sect. 7. This provides that any person counterfeiting any such marks to be guilty of felony and liable to transportation for seven years.

\* "The Statutes at Large," Vol. XIV, page 698.

Sect. 8. This further provides that gold vessels or plate of the new standard should be assayed and marked under the same regulations as applied to the higher standard.

REPEALED in part.

A.D. 1803. 43 GEORGE III, c. 69. The former Act of 24 George III, c. 53, as regards the licence, was repealed, and new licences appointed, viz.—For trading in gold more than two pennyweights and under two ounces in weight, and in silver over five pennyweights and under thirty ounces in weight, £2 6s. per annum; for trading in gold of two ounces in weight and upwards, and in silver of thirty ounces and upwards, £5 15s. per annum. REPEALED.

### DRAWBACK ON PLATE.

A.D. 1803. 44 GEORGE III, c. 98. Schedule referred to in Sect. 2 of this Act. Drawback for or in respect of gold plate and silver plate, wrought or manufactured in Great Britain, which shall be duly exported by way of merchandise to Ireland or any foreign parts, the whole duties which shall have been paid for the same. The duty was increased, on gold to sixteen shillings per ounce, and on silver to one shilling and threepence per ounce. REPEALED.

A.D. 1812. 52 GEORGE III, c. 59. This Act was passed to allow, on the exportation of manufactured plate, for the private use of persons residing abroad, the same drawback as was then allowed on the exportation of such plate by way of merchandise.

A.D. 1815. 55 GEORGE III, c. 185. By this Act the duties were raised, on manufactured gold to seventeen shillings per ounce, on manufactured silver to eighteenpence per ounce, subject to certain exceptions.

Sect. 7. Makes the counterfeiting of the King's head duty mark a felony, punishable by death.

This duty is paid to the assay officers at the time of handing the articles for assay, but if they are cut at the Hall and sent back as being worse than standard, the duty is returned with the articles. REPEALED.

A.D. 1820. 1 GEORGE IV, c. 14. An Act to repeal the drawback on certain gold articles exported.

A.D. 1824. 5 GEORGE IV, c. 52 (Local and Personal Act). This Act authorised the Birmingham Assay Office to assay and stamp gold, as well as silver ware, the marks being the same as those used in London, except that the anchor is substituted for the leopard's head. This Act contained a number of provisions as to the management of the Birmingham Assay Office.

### FOREIGN PLATE TO BE ASSAYED AND STAMPED.

A.D. 1842. 5 and 6 VICT., c. 47, Sect. 59. "And be it enacted, That all Gold and Silver plate, not being battered, which shall be imported from Foreign Parts after the Commencement of this Act, and sold, exchanged or exposed to Sale, within the United Kingdom

of *Great Britain* and *Ireland*, shall be of the respective Standards now required for any Ware, Vessel, Plate or Manufacture of Gold or Silver, wrought or made in *England*; and that no Gold or Silver Plate so to be imported as aforesaid, not being battered, shall be sold, exchanged or exposed to Sale within the said United Kingdom until the same shall have been assayed, stamped and marked, either in *England*, *Scotland* or *Ireland*, in the same manner as any Ware, Vessel, Plate or Manufacture of Gold and Silver wrought or made in *England*, *Scotland* or *Ireland* respectively is or are now by Law required to be assayed, stamped and marked; and that every Goldsmith, Silversmith or other Person whatsoever, who shall sell or expose to Sale in *England*, *Scotland* or *Ireland* any Gold or Silver Plate so to be imported as aforesaid, and not being battered, before the same shall have been so assayed, stamped and marked, as aforesaid, shall be subject and liable to the like Penalties and Forfeitures in all respects, and to be recoverable in the same Manner as the Penalties and Forfeitures now by Law imposed upon Goldsmiths and Silversmiths selling, exchanging or exposing to Sale in *England*, *Scotland* or *Ireland* respectively, any Ware or Manufacture of Gold or Silver Plate made or wrought in *England*, *Scotland* or *Ireland* respectively, and not assayed, stamped and marked, as required by Law: Provided always that no Article or Ware of Gold or Silver so to be imported as aforesaid shall be liable to be assayed, stamped or marked as aforesaid which would not be liable to be assayed, stamped or marked if it had been wrought or made in *England*."

Sect. 60. And be it enacted, That in order that Gold and Silver Plate so imported as aforesaid may be assayed, stamped and marked, it shall and may be lawful for any Person to send the same to any Assay Office in the United Kingdom at which Gold and Silver Plate is now by Law required to be assayed, and when so sent it shall be assayed, tested, stamped and marked in such and the same Manner, and be subject to such and the same Charges, other than Stamp Duty, as if the same were *British* Plate by Law assayable in such Office; and the Wardens and Officers in each such Assay Offices, and the Persons employed by them, shall have such and the same Powers of assaying, touching, testing, marking, cutting, breaking or defacing such Gold or Silver Plate so sent to be assayed, as are now by Law exercisable by such Wardens, Officers and other Persons in respect of Gold and Silver Plate now by Law required to be assayed in such Assay Offices. REPEALED, except Sections 59 and 60.

A.D. 1842. 5 and 6 VICT., c. 56, Sect. 6. Provides that ornamental plate made prior to the year 1800 may be sold without being assayed and marked. (*Vide* also 30 and 31 Vict., c. 82, sect. 24.) REPEALED, except Section 6.

It is to be observed that these enactments did not oblige the importer to send foreign plate to be assayed and marked at the time of its importation, nor indeed at any time.

CRIMINAL LAW CONSOLIDATION. MARK FOR  
TWENTY-TWO CARAT GOLD.

A.D. 1844. Abstract of the Act of the seventh and eighth VICTORIA, cap. 22, entitled "An Act to amend the Laws now in force, for preventing Frauds and Abuses in the Marking of Gold and Silver Wares in *England*."

By Sect. 1, the Act of the 13 Geo. III, c. 59, and that part of the 38 George III, c. 69, which relates to the punishment of offenders, are repealed.

By Sect. 2, the forging or counterfeiting any die used by the Company of Goldsmiths of London, or by the Companies of Goldsmiths in the Cities of York, Exeter, Bristol, Chester, Norwich, or the Town of Newcastle-upon-Tyne, or the Companies of Guardians of the Standard of wrought plate in the Towns of Sheffield or Birmingham, for marking gold or silver wares, or *knowingly* uttering the same; the marking wares with forged dies, or *knowingly* uttering any such ware; the forging any mark of any such die used as aforesaid, or *knowingly* uttering the same; the transposing or removing any mark of any die used as aforesaid, or *knowingly* uttering any such transposed mark; the having in possession any such forged or counterfeit die as aforesaid, or any ware of gold or silver, or any ware of base metal, having thereupon the mark of any such forged or counterfeit die as aforesaid, or any such forged or counterfeit mark, or imitation of a mark as aforesaid, or any mark transposed or removed as aforesaid, *knowing* the same respectively to have been forged, counterfeited, imitated, marked, transposed, or removed; the cutting or severing any mark, with intent to join or affix the same to any other ware; the joining or affixing to any ware, any cut or severed mark; and the fraudulently using any genuine die, are respectively made *felony*, punishable by *transportation* for any term not exceeding *fourteen nor less than seven years*, or by *imprisonment with or without hard labour for any term not exceeding three years*.

By Sect. 3, every dealer who shall sell, exchange, expose for sale, export, import or attempt to export or import, or who shall have in his possession without lawful excuse (the proof whereof shall lie upon him) any ware of gold or silver, or base metal, having thereupon any forged or counterfeit mark, or any mark which shall have been transposed or removed, is made liable for every such ware to a *penalty of ten pounds*.\*

By Sect. 4, dealers are exempted from the penalty of discovering and making known the actual manufacturer of any such ware, or the person for whom the same was bought, had, or received.

By Sect. 5, it is enacted, that if any ware which shall have been duly assayed and marked, shall be altered, by any addition being made thereto, or otherwise, so that its character or use shall be

\* In the cases provided for by this section, it will be seen that it is not necessary for the Company of Goldsmiths, suing for the penalty, to prove a guilty knowledge.

*changed, or if any addition shall be made thereto (although its character or use shall not be changed), the weight of which addition shall bear a greater proportion of the original weight than four ounces to every pound troy weight, every such ware shall be assayed and marked again as a new ware, and the duty shall be paid upon the whole weight.*

But if the weight of such addition shall *not* bear a greater proportion to the original weight than four ounces to every pound troy, and the character or use of such ware shall *not* be changed, the addition only may be assayed and marked, and the duty paid on the weight of such addition only; but before any such addition shall be made, the ware shall be brought to the Assay Office for inspection, and the nature and extent of the additions explained, and the assent of the Company to the making of such addition signified:

And every dealer who shall alter, or add to, any ware which shall have been before assayed and marked, so that its character or use shall be changed, or so that the addition shall bear a greater proportion to the original weight than *four ounces to every pound troy*, without bringing the same to be assayed and marked as a new ware; or if its character or use shall not be changed, or the addition shall *not* bear a greater proportion to the original weight than aforesaid, without first bringing such ware to the Assay Office, and explaining the nature and extent of the intended addition to the Company, and obtaining their consent thereto: and every dealer who shall sell, exchange, expose for sale, export, import or attempt to export or import, or who shall have in his possession any such ware so altered, changed or added to as aforesaid, *is made liable for every such ware to a penalty of ten pounds*; and every such ware may be seized.

By Sect. 6, dealers are exempted from the penalty on discovering and making known the actual manufacturer of any such ware, or the person from whom the same was bought, had, or received.

By Sect. 7, every officer of the several Halls who shall mark as standard any ware worse than standard *is made liable to a penalty of twenty pounds*; every such officer shall be dismissed; and every such ware may be seized.

By Sect. 8, it is enacted, that every dealer who shall enter, or has already entered, his private mark, under the existing laws, with any of the Companies, shall give them the particulars of *every place where he carries on his business, or keeps wares, and his place of abode*, and so from time to time, *under a penalty for every offence of five pounds*.

By Sect. 9, *a penalty of five pounds for every offence* is imposed on every dealer who shall fraudulently *erase, obliterate or deface any mark* of the several Companies of Goldsmiths from any ware.

By Sect. 10, the recovery and application of penalties is provided for.

By Sect. 11, Justices of the Peace are required, upon information by any of the several Companies of Goldsmiths, to grant such war-

rants to search for forged or counterfeit dies and false or illegal wares; and every such die and ware may be seized, but not any wares which by existing laws are not required to be marked, nor any of the wares following, viz.: *Watch rings, watch keys, watch hooks, ear-rings, necklaces, eye-glasses, spectacles of gold, shirt pins or studs, bracelets, head ornaments, waist buckles.*

By Sect. 12, the disposal of false dies and wares seized is provided for.

Sect. 13 regulates the proceedings in actions and prosecutions against any person acting in pursuance or under the authority of this Act.

Sect. 14 defines the meaning and interpretation of the words and terms used in the Act.

Sect. 15 provides that after October 1, 1844, *gold wares* of the standard of *twenty-two carats of fine gold in every pound troy* shall be marked with *a crown and the figure 22*, instead of the lion passant, by the Goldsmiths' Companies in the Cities of London, York, Exeter, Bristol, Chester and Norwich and the towns of Newcastle-upon-Tyne and Birmingham.

Sect. 16 extends the powers, penalties and provisions concerning the lion passant to the mark directed to be used instead thereof, by this Act.

Sect. 17 declares that this Act shall not extend to *Scotland or Ireland*.

Sect. 18 declares that it shall come into operation on *October 1, 1844*.

Sect. 19 declares that it may be amended or repealed in the then present session. Sections 1, 13, 18 and 19 REPEALED, Sections 5 and 10 Repealed in part, and Section 10 Amended.

It will be observed that throughout this Act the word "dealer" has been substituted for "maker," as in former Acts, which enables the Goldsmiths' Company to sue any person who deals in plate, or has any ware of base gold, silver, or other metal, in his possession, having any forged or counterfeit mark, without lawful excuse (the proof of which lies with the dealer).

The interpretation clause defines a *dealer* to be "one who deals in gold or silver wares, including every goldsmith and silversmith, and every worker, maker, and manufacturer of and trader and dealer in gold and silver wares, or shall sell such wares."

This is the most recent statute, and must be taken as the guide and authority in all cases of forgery of the dies and marks used at the Assay Offices, and penalties for selling spurious plate, or having any such in possession, etc.

A.D. 1849 12 & 13 VICTORIA, c. 80. This Statute repeals the Act of 44 George III, c. 98, and enacts that for receiving the duty in respect of gold or silver plate wrought in Great Britain or Ireland paying in the same and making out the account the sum of £1 should be allowed for every £100 so received and so in proportion.

REDUCED STANDARDS OF GOLD OF 15, 12, AND  
9 CARATS.

A.D. 1854. 17 & 18 VICTORIA, c. 96. An Act was passed allowing gold wares to be manufactured at a lower standard than before allowed by law, and to amend the law relating to the assaying of gold and silver wares. The first section recites that Her Majesty may, by Order in Council, allow any standard of gold wares not less than *one-third part in the whole* of fine gold, to be marked with such mark or marks for distinguishing the actual fineness, to be declared in such order; and also to approve thereby of the instrument with which gold vessels, etc., shall be marked or stamped, setting forth in figures the fineness according to the standard declared.

Sect. 2 provides that workers and dealers may have their wares assayed and marked at any established Assay Office which they may select.

Sect. 3 provides that if any of the *gold* wares which are not liable to be assayed and marked, shall nevertheless be assayed and marked, such wares shall not be chargeable with the duty.

Sect. 4 extends the provisions of existing Acts to the new standards.

Sect. 5 imposes a penalty of £20 on any assayer or other officer who shall mark a gold ware of a lower standard with the mark appropriated to a higher standard. PARTLY REPEALED. Section 3 repealed and Section 5 amended.

In pursuance of this Act, an Order of Council of 11th December, 1854, fixes the new standards of 15, 12 and 9 carats, and provides that they shall be marked as follows, viz.:

The first with the figures 15 and the decimal mark .625.

The second with the figures 12 and the decimal mark .5 (500).

The third with the figure 9 and the decimal mark .375.

*Note.*—The Goldsmiths' Company of London advised against the introduction of these lower standards. The plain and intelligible manner in which it was ordered that wares of 15, 12, and 9 carats should be marked, has been, it is believed, the chief cause of the comparatively small quantity of gold of these standards which is manufactured. In the year ending May 27 (1878), at Goldsmiths' Hall, London, gold wares weighing 7,084 lbs. were marked, and the articles made of the higher standards (viz., 22 and 18 carats) weighed 6,607 lbs. 7 oz. 14 dwts. 14 grains.—(*Prideaux's evidence.*)

*N.B.*—All gold wares, whether manufactured of 22, 18, 15, 12, or 9 carats, are liable to the usual duty of 17s. per oz. as levied on gold plate; except watch-cases and certain wares mentioned in 12 Geo. II, c. 26, s. 6, and a few enumerated 7 & 8 Vict., c. 22, s. 11.

These standards, especially that of 9 carats, are almost universally disapproved of by the trade. It has been suggested that the law was made to accommodate the Birmingham manufacturers; but when they discovered that the Government did not allow the crown to be placed on these lower standards they said they did not care a

button about it. They doubtless desired the alteration for the purpose of forwarding English-manufactured goods abroad with the crown mark upon them, that the public should imagine they were of a higher quality than they really were.—*Evidence before the Parliamentary Committee, 1878.*

A.D. 1854. 17 & 18 VICTORIA, c. 82, s. 24. Foreign plate of an ornamental character made before the year 1800 is exempt.

PARTLY REPEALED.

### WEDDING RINGS.

A.D. 1855. 18 & 19 VICTORIA, c. 60. This Statute recites the Act of 18 Victoria, c. 96, authorising the lower standard for gold wares, whereby it was enacted that gold wares not then previously liable to be assayed and marked, should be assayed and marked as therein mentioned, and that rings were exempt; and that it is expedient that gold wedding rings should be assayed and marked.

Sect. 1 Enacts that gold wedding rings should be assayed and marked, in like manner as other gold plate; and that the provisions of the statutes relating to the manufacture or sale of gold plate should apply to gold wedding rings.

Sect. 2. This repeals Sect. 3 of the Act of 17 & 18 Victoria, c. 96.

Sect. 3. This section authorises certain companies to assay and mark gold wares, and collect the duties on the same.

Sections 2 and 3 REPEALED.

*Note.*—Gold wedding rings must not be sold without being duly assayed and marked. They can be made of any of the authorised standards, and are liable to the duty of 17s. per oz., of whatever standard they are.

### DRAWBACK BETWEEN GREAT BRITAIN AND IRELAND.

A.D. 1866 29 & 30 VICTORIA, c. 64, s. 15, provides for allowing drawback on plate made in Great Britain exported from Ireland, and on Irish plate exported from Great Britain.

### ANNUAL LICENCES.

A.D. 1867. 30 & 31 VICTORIA, c. 90, s. 1. Annual Licences are to be taken out by every dealer in gold and silver articles in respect of any shop, and by every hawker or pedlar.\*

If gold is above 2 dwts. and under 2 oz., or if  
silver is above 5 dwts. and under 30 oz., at . £2 6 0

If gold is 2 oz. or more, or silver 30 oz. or  
more, at . . . . . £5 15 0

Every pawnbroker taking in gold or silver, in  
respect of every shop . . . . . £5 15 0

Every refiner, in respect of every shop . . . . £5 15 0

\*\*\* No licence required for dealing in gold or silver wire, or  
thread lace. PARTLY REPEALED.

\* A penalty of £50 is imposed for dealing without licence.

A.D. 1870. 33 & 34 VICTORIA, c. 32, s. 4. This provides that after July 6, 1870, it should not be necessary for makers of watches to take out a licence as a dealer in plate.

REPEALED, except Sections 1, 4, and 5.

A.D. 1876. 39 & 40 VICTORIA, c. 35. Section 2 enacts that all gold and silver plate imported from foreign parts should be sent to an Assay Office in the United Kingdom to be assayed and stamped, and that such plate should be marked in addition to the marks used at such Assay Office, with marks of the letter F in an oval escutcheon.



This mark continued to be used on foreign plate until 1904, when the Act of 4 Edward VII, c. 6, was passed.

This Act made it compulsory on gold and silver smiths, etc., to have all foreign plate assayed at the Hall, and if not of the standard allowed by law, shall be dealt with in every respect as made in the United Kingdom, the sale or exchange of such foreign plate being prohibited unless so assayed. Upon pain that every such gold or silver smith, etc., shall forfeit and pay the sum of ten pounds for every offence, and in default of payment shall be committed by the Court to the House of Correction, and kept to hard labour for any time not exceeding six months, or until payment be made of the said forfeiture.

This important addition to our hall-marks with regard to foreign silver was rendered necessary in consequence of the quantity of spurious silver from abroad which had found its way into this country, and notwithstanding an Act had been passed in 1841 prohibiting its sale unless of the proper standard, no notice had been taken until 1875, when proceedings were instituted by the Goldsmiths' Company to recover penalties. In this respect the English Government tardily followed the example of the French, who for more than a hundred years had ordered all such silver from foreign parts to have a separate mark of E (étrange).

The opportunities of importing plate without having it assayed and marked at Goldsmiths' Hall are extremely easy, and no steps are taken by the Customs when it arrives in this country to test its quality. The officer takes the duty of 1s. 6d. per oz. on whatever stuff it may be, if it bears any resemblance to silver, and it is released without any mark being placed upon it. Although the traffic in unmarked plate is prohibited by law, the Customs take no cognisance of the prohibition, and are not in co-operation with the department who have the control of the standard, and whose duty it is to detect this base silver, and who would break it up when below

the authorised standard, or if equal to it, after an assay, to place the marks of the Goldsmiths' Hall, with the additional stamp of the letter F, denoting its foreign origin.

A strong objection is raised to the system of placing the same marks upon foreign standard plate as upon English, for although the additional letter F is added, it can easily be obliterated and passed off as English, or even if left, few people would notice it, but look only to the lion and Queen's head—the usual guarantee of British standard plate.

One hardship in connection with the assay and stamping of foreign plate at Goldsmiths' Hall is, that although the duty of 1s. 6d. per oz. may have been paid when imported to the Customs, unless the person sending the plate for that purpose can produce the certificate of its payment he will have to pay the duty over again, at the Hall, and in many cases, where the plate had been in the owner's possession for twenty or thirty years and could not produce proof, he would be liable to pay it a second time.

Mr. (now Sir Walter) Prideaux, in his examination before the Committee on Gold and Silver Hall-Marking in 1878, gave the following replies to the chairman on the subject of sales by auctions:

Is a large quantity of foreign plate sold by auction at the present time?—I have heard that a good deal has been sold.

How is it that you do not put a stop to this; you have the power, have you not, by Act of Parliament?—No power whatever, but by proceeding for the penalties.

That is very severe, is it not?—£10 upon each article.

Supposing there were a dozen spoons, the penalty would come to a large sum?—Yes.

Supposing that I have a set of foreign silver, and I send it to an auction room, and I sell it by the lot and not by the ounce, does not that get over the difficulty?—I have not had occasion maturely to consider the question, but I should think not.

Supposing that the auctioneer is not liable by the existing law, do not you think that he ought to be?—Certainly; and my opinion is that he is liable—he is the seller.

With regard to licences, we may refer to a case which was decided in 1877 in the Court of Exchequer. It was on an appeal from the decision of a metropolitan police magistrate with reference to the licence duty imposed by 30 & 31 Vict., c. 90, s. 1. It was contended that the weight of pure gold in a chain that had been sold was less than two ounces, and consequently that the lower rate of duty only was sufficient; but the Inland Revenue contended that there was nothing as to pure gold in the statute, that the weight of the article sold as gold must be taken as the weight which regulates the rate of duty. The magistrate upheld the contention of the defendant in this case, and dismissed the information; but on appeal to the Court of Exchequer they took the view of the Revenue against that of the magistrate, namely, that the higher duty attached to it, and it was held that the weight of the article sold as gold is the weight which regulates the rate of duty.

A.D. 1876. By the Act 39 & 40 VICTORIA, c. 36, s. 42, clocks, watches, and other articles bearing a counterfeited British mark, or purporting to be the manufacture of the United Kingdom, may not be imported, and if imported may be seized and forfeited. PARTLY REPEALED.

FOREIGN PLATE.—NOTICE BY THE GOLDSMITHS' COMPANY.

A.D. 1876. It having been brought to the notice of the Goldsmiths' Company that articles of silver plate in considerable quantities have been for some time past imported into this country from foreign countries and sold without having been assayed and marked as required by law, the wardens of the Company consider it their duty to remind dealers in gold and silver plate of the laws which prohibit the sale of foreign plate of gold and silver imported into this country, unless it be of one of the authorised standards, and shall have been assayed and marked; and the wardens, at the same time, notify that they will consider it their duty to institute proceedings at law against offenders in every case of an offence committed in breach of the law which shall be brought to their notice and capable of proof.

NOTICE TO THE TRADE ISSUED IN AUGUST, 1878, BY THE GOLDSMITHS' COMPANY.

In which the clauses from Acts of Parliament relating to foreign plate were reprinted, and attention was drawn to the 12 Geo. II and to the list of exemptions from compulsory marking. Also that in consequence of information given them of infringements of the laws, the wardens had been compelled to institute proceedings against several persons, the result of which had been the recovery of penalties in every case, and warning the trade and dealers generally that the wardens will not hesitate to put in force the powers vested in them to take such steps as will prevent all irregular and illegal practices.

NOTICE BY THE GOLDSMITHS' COMPANY.

£100 REWARD.

“Whereas extensive frauds have been committed by counterfeiting the marks used by the Goldsmiths' Company of London, and by the transposition of such marks. And whereas the wardens of the Goldsmiths' Company, with a view to the prevention of fraud and the detection of offenders, have determined to offer such reward as is hereinafter mentioned. Now I, the undersigned, Walter Prideaux, Clerk of the said Company of Goldsmiths, for and on behalf of the said wardens, do hereby promise to pay the sum of £100 to every person who shall give such information and evidence

as shall lead to the conviction of any person who shall have forged or counterfeited any die or other instrument which is, or has been used by the said Company of Goldsmiths for the marking of gold or silver wares, or who shall have marked with any such forged or counterfeit die any such ware, or who shall have uttered any such ware knowing the same to be marked as aforesaid, or who shall by any means whatever have produced an imitation of any such mark as aforesaid upon any ware of gold or silver, or who shall have transposed or removed or shall have uttered knowing the same to be transposed or removed, any such mark from any ware of gold or silver, or any other ware, or shall have in his possession any such ware of gold or silver having thereupon the mark of any such forged or counterfeit die, or having thereupon any such imitation of a mark as aforesaid, or any mark which shall have been so transposed as aforesaid, knowing the same to have been forged, imitated, marked, or transposed.

"Witness my hand this 4th day of June, 1880.

(Signed)

WALTER PRIDEAUX, *Clerk.*"

THE REPORT OF THE SELECT COMMITTEE OF THE HOUSE OF COMMONS ON THE HALL-MARKING OF GOLD AND SILVER PLATE, ETC., ISSUED IN MAY, 1879.

The Committee have examined numerous witnesses upon the matter before them; and the Report of a Select Committee of this Honourable House that was appointed in the year 1856 "to inquire into the offices for assaying silver and gold wares in the United Kingdom," and the evidence taken by that Committee, have been considered by them.

The inquiry before your Committee was directed to three distinct topics; the first being the incidence and effect of the duties at present levied upon articles of gold and silver manufacture; the second, the effect of the existing system of compulsory assay and hall-marking; and the third, certain complaints against the operation of the present law.

It is in these days an accepted truism that every duty must operate as a fetter upon the manufacture on which it is imposed. To this the duties on gold and silver ware are no exception. It is true that the feeling of the trade is generally in favour of the retention of the duty. The close connection between the duty and the hall-marking system has been prominently put forward as a reason why the tax is willingly borne by the trade. Probably, too, this feeling is, to some extent, due to an apprehension as to the effect of a remission of duty upon stocks in hand.

The evidence establishes that the manufacture of gold and silver plate is not growing. It seems rather to be declining. But

your Committee do not adopt the suggestion that this is entirely or even chiefly due to the duty. In England and Scotland duties were reimposed (in place of licences) in 1784, at the rate of 8s. per oz. on gold, and 6d. per oz. on silver. They continued at that rate till 1798, when the duty on gold was raised to 16s. per oz., and on silver to 1s. per oz. In 1805 the duty on silver was again raised to 1s. 3d. per oz. The late duty (17s. per oz. on gold and 1s. 6d. per oz. on silver) was imposed in 1817. In Ireland, from 1730 down to 1806, the duty was 6d. per oz. on gold and silver alike, from 1807 till 1842 it was 1s. per oz. on gold and silver alike. Since 1842 it has been levied at the same rate as in England and Scotland. The returns of the amount of duty paid during these periods do not suggest that the successive increases of duty had any depressing effect on the manufacture. On the contrary, the maximum return (£123,128) was in 1825, nine years after the imposition of the existing duty. For the year ending 1878 the total amount of duty was £78,610 only. This decline is to some extent due to change in fashion; to some extent, also, to the durability of plate, which results in a large trade in second-hand silver; but in all probability is chiefly due to the development of the electro-plate manufacture, which seems to have become fully established in or about 1846, from which date a marked diminution in the yield of the plate duties is to be observed.

That the trade in gold and silver articles (as distinguished from the manufacture of plate) is not diminishing is suggested by the returns of the licences granted to plate dealers, the proceeds of which have steadily increased from £16,898 8s. 6d. in the year ending 1846, to £44,216 15s. 9d. in the year ending 1878.

One evident objection to the duties on plate is to be found in the inequality of their incidence. The list of articles exempted from duty is long and apparently capricious. It seems to be based on no principle, except that of the necessity of collecting the duty by means of the Assay Offices, and consequently of exempting from duty all articles which cannot be assayed without "damaging, prejudicing, or defacing the same," or which are "too small to be safely marked." In consequence, a large number of articles in common use, such as chains and bracelets, escape payment of the duty, not because their material is different from similar articles which are liable to duty, but simply because as the goods cannot be Hall-marked, the duty cannot be collected. Again, electro-plate pays no duty, though it is evident that a large amount of silver bullion is used every year in this manufacture. The imposition of a duty bearing so great a proportion to the intrinsic value of the raw material has a tendency to diminish the use of silver as an article of manufacture. Considering all the circumstances connected with this trade, and the importance of promoting the use of silver as an article of manufacture, the Committee recommend the abolition of this duty, both customs and inland, whenever the condition of the revenue will permit.

To the principle of compulsorily assaying and marking articles of gold and silver manufacture there are no doubt some objections. It is possible that if the matter were new, and it were for the first

time in contemplation to establish an assay under the control of Government, these objections might prevail. But in this country the system has existed substantially in its present form since the reign of Edward I.

Without speculating on its origin, and while making due allowance for its defects, it is established that it has resulted in the creation and the maintenance of a high standard of excellence for all British assayed wares, which has not only raised the reputation of British workmanship at home and abroad, but has also created a large amount of private wealth readily convertible by reason of the guarantees of value which the Hall-marks afford.

As far as can be ascertained, every British manufacturer, and by far the largest number of the dealers, cling to the maintenance of the system with marked tenacity. The public do not complain of it. That the foreigner appreciates it, is shown by the fact that, rejecting the theoretical advantage of private marks and personal reputation, foreign watch-cases are sent to this country to be Hall-marked in yearly increasing numbers. Nor should the antiquarian or sentimental aspect of the question be altogether disregarded. At any rate this should prevail to the extent of throwing the entire burthen of proof on those who propose the abolition of a system which has worked well for five hundred years.

The Committee do not consider that a voluntary or optional system of Hall-marking would be satisfactory. So long as the inland duty on plate is retained, no better means of collecting it than through the assay authorities has been suggested. But the Committee are of opinion that the abolition of the duty need not entail the abolition of compulsory Hall-marking. Watch-cases have been free from duty since 1798, but no difficulty has been experienced in enforcing the Hall-marking laws with regard to them. Assuming that the system of compulsory Hall-marking, with or without the duty, is to be maintained, the Committee proceed to consider the operation of the Acts under which that system is carried on.

Since the report of the Committee of 1856 the Assay Office at York has ceased to exist. In other respects the condition of the offices described in that report seems to have continued unaltered.

The chief complaint against the operation of the existing law comes from the manufacturers of watches and watch-cases. They have established by evidence that within the last few years a practice has sprung up, and is rapidly increasing, under which foreign-made watch-cases are sent to this country to be Hall-marked with the British Hall-mark, and are afterwards fitted with foreign movements, and are not then unfrequently sold and dealt in as British made watches; and they assert that this not only injures their own reputation and lowers the credit of British workmanship, but is contrary to the spirit and intention of our legislation. The Assay Offices are unable legally to refuse to Hall-mark these foreign watch-cases when brought for assay by registered dealers, though their officials are practically able to distinguish them from cases of British manufacture.

That Parliament has recognised the distinction between foreign and British plate is shown by the provisions of an Act 30 & 31 Vict., c. 82, s. 24, which requires all imported plate to be marked before sale with the letter F in an oval escutcheon, "in order to denote that such gold or silver plate was imported from foreign parts, and was not wrought or made in England, Scotland, or Ireland."

Until the practice of Hall-marking foreign watch-cases sprang up, the British Hall-marks were taken to indicate British workmanship, and your Committee cannot doubt that foreign watches in watch-cases so Hall-marked are frequently sold as of British manufacture. The Committee are therefore of opinion that all foreign-made watch-cases assayed in this country ought to be impressed with an additional distinctive mark (the letter F, by reason of its resemblance to existing marks, is not sufficiently distinctive) indicative of foreign manufacture, and that the law ought to be altered accordingly.

The Committee are further of opinion that the Acts now in force require to be amended in regard to the following matters: (a) The assaying authorities should be allowed to return imported articles which are found below standard, instead of breaking them up, as at present. (b) A dome made of base metal should not exclude watch-cases from being Hall-marked. (c) The assay authorities should have power to mark articles which, though standard, have enamel or other metals or substances added for the purposes of ornament only. (d) The lower standards of gold, viz., 15, 12, and 9 carats (equal respectively to  $\frac{15}{24}$ ths,  $\frac{12}{24}$ ths and  $\frac{9}{24}$ ths of pure metal), should be discontinued. A composition containing less than two-thirds of pure metal ought not to be called by the name of that metal. (e) The whole of the Assay Offices should be placed under the direct supervision of the Mint, so that uniform standard of quality shall be guaranteed. (f) So long as a licence duty is maintained it should be levied at a uniform rate.

It appears that in 1857 a Bill was prepared by the Commissioners of the Inland Revenue for giving effect to the recommendation of the Committee of 1856, that the Acts relating to the assaying of plate should be consolidated into one Act; but this Bill was never laid before Parliament. This is to be regretted. There seems to be a considerable uncertainty in the application of the law in consequence of the number of statutes in which it is found, and the Committee now express their opinion that the consolidation and amendment of the law should be carried out as proposed without further delay.

A.D. 1883, 46 & 47 VICTORIA, c. 55.

Section 10 provides for the assaying and stamping of gold and silver plate imported into Great Britain or Ireland, by an assay office in the United Kingdom, and that the same shall be assayed and marked in the same manner as British plate, but with the addition of the letter F. And this section provides that if the plate is not of the standard quality, it shall be returned to the Customs authority

and may be exported by the importer; but, if he does not desire to do so, the plate shall be cut, broken and defaced.

### THE DUTY ON GOLD AND SILVER PLATE ABOLISHED.

A.D. 1890. 53 & 54 VICTORIA, cap. 8. The Select Committee of the House of Commons, in their report on the Hall-marking of gold and silver in 1879, remarked that the imposition of a duty bearing so great a proportion to the intrinsic value of the raw material had a tendency to diminish the use of such metals as articles of manufacture. Considering all the circumstances connected with this trade, and the importance of promoting the use of gold and silver as mediums of manufacture, the Committee strongly recommended the abolition of this duty whenever the condition of the revenue would permit. That time having arrived, the Government, by the Customs and Inland Revenue Act, 1890, Part II, provided that on and after the first day of May, 1890, the stamp duties and duties of Customs on plate of gold and plate of silver should cease to be payable.

### ALLOWANCE OF DRAWBACK ON SILVER PLATE.

The following notice was issued by the Inland Revenue to silversmiths with regard to the drawback of duty:

"Regulations as to claiming drawback of duty on silver plate which is as to every part thereof new and unused, manufactured in the United Kingdom, and which has never left the stock of a licensed dealer.

"Plate will be received by the collectors of Inland Revenue for examination at the various Assay Offices on the 2nd, 3rd, 4th June, 1890.

"The claimant must produce his current licence dated prior to the 17th April, 1890: also his stock-book or some other satisfactory evidence to prove the date of purchase or manufacture of each article, and prove to the officer's satisfaction that it has never left the stock of a manufacturer or licensed dealer.

"Care must be taken that only those articles which have actually paid duty and bear the impression of the duty mark (the sovereign's head) are included in the claim.

"Foreign manufactured plate is not included in the claim."

Then follows a penalty of £500 for making any false statement, etc.

A.D. 1904. 4 EDWARD VII, c. 6. It was enacted by this Statute that when any plate or article imported from a foreign part is brought to an assay office in the United Kingdom to be assayed or stamped, the same shall be stamped in such manner as the King by an order in Council may determine. The person bringing such plate or article to be assayed or stamped shall state in writing whether the same was wrought in the United Kingdom or Ireland or imported from abroad. If it is not known where the plate or article

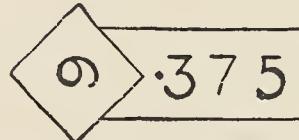
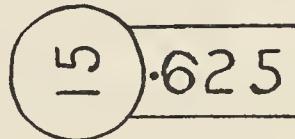
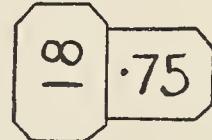
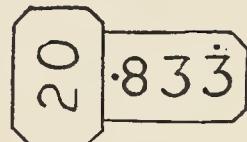
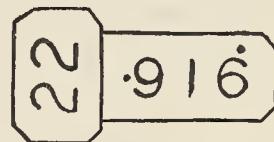
was wrought, it shall be stamped as if it were imported. Any person making a false declaration shall be liable to a fine.

This Act came into force on November 1, 1904.

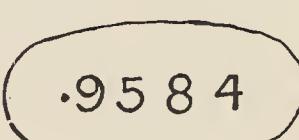
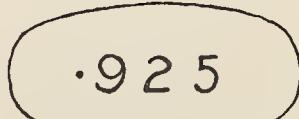
October 24, 1904. Order in Council.

This Order was published in the "London Gazette" of October 28, 1904, and by it further regulations were made for the assaying of foreign gold and silver, and illustrations were given of such hall-marks as should be particular to each assay office. The standard marks to be used in all offices are as follows:

On foreign gold plate, the carat value of the gold, together with the carat value for the six standard:



On foreign silver plate for the two standards:



Different stamps were to be used by each assay authority, so that it might be known at which office foreign plate was assayed. These marks are mentioned and illustrated in the notes relating to each Assay Office.

Probably a less artistic or worse-drawn series of hall-marks have never been produced, than the series for foreign plate, as promulgated by these two orders, and here redrawn.

May 11, 1906. Order in Council.

Under this Order, which was published in the "London Gazette" of May 15, 1906, further regulations were made in relation to the assaying of foreign wrought plate. It was also found expedient to vary the marks to be used by the Assay authorities of London, Sheffield, Glasgow and Dublin. The marks for Birmingham, Chester and Edinburgh were not altered; nor were the standard marks changed.

These new marks are noted and illustrated in their proper places.

## The Standard.

The English sterling, or silver standard, which term first occurs in the reign of Henry II, was of the fineness of 11 oz. 2 dwts. in the pound troy, and 18 dwts. of alloy, and it has remained so, almost without interruption, for more than six hundred years, with the exception of a period of twenty years, from the latter end of the reign of Henry VIII to the beginning of the reign of Elizabeth, when at one time it was so debased that nine ounces of alloy were actually employed with only three ounces of silver. In the earliest accounts in which the standard of fineness is mentioned, it is always spoken of as the "old standard of England," or "esterling." The Saxon pennies were of the same standard.

In computing the standard of gold, it will be observed that the word *karat* is employed. This term is used by refiners, whereby they certify a certain composition of weights used in assaying and computing of standard gold, and this karat contains either the twenty-fourth part of a pound or the twenty-fourth part of an ounce troy.\*

The standard of gold, when first introduced into the coinage, was of 24 karats, that is, pure gold, and from Henry III to Edward III remained so; it was subsequently 23 karats  $3\frac{1}{2}$  grains fine, and half a grain only of alloy. The gold was debased by Henry VIII to 20 karats, but it was raised to 22 karats, which Charles II made standard, and which still continues to be so for coins of the realm. In the reign of Edward IV, A.D. 1477, an Act was passed which ordained that, as the Act had been daily broken in the manufacture of gold wares, the fineness of gold should be fixed at 18 karats, but it was raised again to the standard.

One pound or one ounce of standard gold must contain 22 karats of fine gold, 1 karat of silver, and 1 karat of fine copper, which together make 24 karats, or one pound or one ounce troy weight.

\* The karat is a bean, the fruit of an Abyssinian tree called *Kuara*. This bean, from the time of its being gathered, varies very little in weight, and seems to have been a weight for gold in Africa. In India it is used as a weight for diamonds, as well as in Europe. It contains four grains. The orthography of this word is varied, and we have, for the sake of uniformity, adopted the way it is spelt on the Continent: karat for carat. The term karat or carat appears to have been first used early in the sixteenth century.

In France the term *denier* was used to denote the fineness of silver, in the same manner as we use the word *karat* for gold. It indeed agrees with the English ounce. The pound is divided into twelve parts, or *deniers*, and each denier or twelfth part into two *oboles*, or twenty-four grains.

Sterling or standard silver contains  $\frac{22}{240}$  of pure silver and  $\frac{18}{240}$  of alloy. Silver coins are usually alloyed with copper in the above proportions, but gold coins, being sometimes alloyed with silver alone, sometimes with silver and copper together, no two sovereigns are of exactly the same colour, the former being of a pale gold, the latter more red. So long as the bars of gold sent to the Mint to be coined contain the correct proportion of pure gold, the nature of the alloy is not a matter of importance to the moneyer.

Pure gold and silver are invariable in their qualities, from whatever mines they are produced.

The marks for gold of 22 karats and for silver of 11 oz. 2 dwts., were, up to the year 1844, the same; hence a great facility was afforded to fraud, and, consequently, many instances occurred. An article of silver of the standard above named, being duly assayed and marked, had only to be gilt, and who but those more skilled than ordinary purchasers could say it was not gold?

This was changed by 7 & 8 Vict., c. 22, s. 15, which required that all wares of 22 karat gold should be marked with a "crown and the figures 22, instead of the mark of the lion passant," but the operation of this Act did not extend to Scotland or Ireland.

A lower standard of gold was allowed by an Act, 38 Geo. III, c. 69, 1798, which was marked with a crown and the figures 18, instead of the lion passant.

In 1854, 17 & 18 VICTORIA, still lower qualities of gold wares were allowed to be made, of 15, 12, and 9 karats pure gold in 24: stamped with the figures denoting the fineness, *without the crown and Queen's head*, but not without payment of duty.

Gold and silver wares may be assayed at any lawful Assay Office *wherever* manufactured, without being liable to any forfeiture or penalty imposed by any previous Act.

(No particular standard named in this Act, but to be directed by an order from the Privy Council.) This Act is in force throughout the United Kingdom.

The Goldsmiths' Company have unfortunately no jurisdiction over the manufacture of jewellery, hence the spurious nature of a great proportion of the jewellery sold in England; and there is no real security to the public unless the articles have the Hall-mark; or wanting this, purchasers should insist on having the quality of the gold written plainly on the invoice as a guarantee of its genuineness, not only whether it is *gold*, for this admits of a wide interpretation, but the quality of it is expressed in numerals, as equal to 22, 18, 15, 12, or 9 karats. Provided with such an invoice, they have always their remedy against the jeweller.\*

\* From the following passage in the "Comedy of Errors" (Act iv, Sc. 1, l. 27) we find that it was the custom in England, in Shakespeare's time, for the goldsmith to place on his invoice the *weight*, the *standard*, and the *charge for fashion*. Angelo the Goldsmith says:

"Here's the note  
How much your chain weighs to the utmost carat,  
The fineness of the gold, and chargeful fashion."

We quote this passage as given in most of the editions, which as it stands

The value *per ounce* of the different qualities of gold permitted to be manufactured into plate jewellery, watches, etc., by the various Acts of Parliament, and stamped accordingly, calculated at the highest Mint price,\* is as follows :

	£	s.	d.	ALLOY
24 karat or pure gold . . . . .	4	4	11 $\frac{1}{2}$	None.
22 karat (first standard and currency) . . . . .	3	17	10 $\frac{1}{2}$	2 karat.
20 karat (Ireland only) . . . . .	3	10	9 $\frac{1}{2}$	4 ,,
18 karat (second standard) . . . . .	3	3	8 $\frac{1}{2}$	6 ,,
15 karat} . . . . .	{ 2	13	1	9 ,,
12 karat} since 1854 . . . . .	{ 2	2	5 $\frac{3}{4}$	12 ,,
9 karat} . . . . .	{ 1	11	10 $\frac{1}{2}$	15 ,,

If these variations in the value of the different qualities of gold were better known or attended to, the public would not so frequently be duped by dishonest tradesmen. Mr. Watherston, in his pamphlet "On the Art of Assaying," observes : "Advertisements are sometimes thus ingeniously contrived : 'Fine gold chains weighing five sovereigns for £5 each,' by which it is meant to be inferred that the gold in the chains is of the same fineness as the sovereigns, while it is no such thing; and an accurate knowledge of this subject would enable the purchaser to detect the imposition by showing the vendor that five sovereigns would weigh 1 oz. 5 dwts. 12 $\frac{1}{2}$  grs., and that sovereigns being standard or 22 karats, the weight of such gold at the Mint price of 77s. 10 $\frac{1}{2}$ d. per oz. would be worth £5, whereas the gold in the chain *might* be only half the fineness, say, 11 karats, or 1 oz. 5 dwts. 12 $\frac{1}{2}$  grs. at 38s. 11 $\frac{1}{4}$ d. per oz. = £2 10s. Thus £2 10s. would be obtained for the workmanship of the chain, which charge it was the object of the vendor *wholly* to conceal."

The Bank of England is bound to buy all gold at £3 17s. 10 $\frac{1}{2}$ d. per ounce.

The parliamentary price of gold is only an equivalent denomination; £3 17s. 10 $\frac{1}{2}$ d. is not the price of an ounce of gold, but is ac-

is evidently an incorrect reading. *Weighing a chain to its utmost karat* is impossible, and the *chargeful fashion* incomprehensible. By placing the commas aright we arrive at the poet's meaning, and find that three separate items are alluded to in the Goldsmith's note. 1st. *How much your chain weighs*, that is always expressed in troy ounces, pennyweights and grains. 2nd. *To the utmost karat the fineness of the gold*, the standard or fineness is always computed by refiners in karats or imaginary weights. 3rd. *The charge for fashion*, that is the cost of making. Shakespeare's meaning is clearly expressed in another play, where the Prince says :

"Therefore, thou best of gold art worst of gold :  
Other, less fine in carat, is more precious,  
Preserving life in medicine potable."

*Second Part of "King Henry IV"* (Act iv, Sc. 5, l. 161).

\* A purchaser, in estimating the probable cost of a piece of plate or jewellery, must add to the *intrinsic value* of the gold, *the duty* paid by the goldsmith of seventeen shillings per ounce on all the standards, of 22 down to 9 karats, if above 10 dwts. (the small articles, and those which cannot be stamped without injuring them, and watch-cases being exempted), the Assay Office fees, and the charge for *fashion* or manufacture, which, of course, varies according to the artistic labour bestowed upon the material by the designer, the chaser, and the engraver.

cording to the number of gold coins that can be made out of an ounce of gold. This simple fact has not been generally observed.

There are five standards for *gold*, and two for *silver*. The manufacturer may use either at his option, informing the authorities at the Assay Office which he has adopted, in each parcel of goods sent to be assayed. *The Higher Standards for Gold* are 22 and 18 karats of pure metal in every ounce, the ounce containing 24 karats: so that in each ounce there may be 2 or 6 karats (one-twelfth or a quarter of the weight of alloy). The coinage of England is of the higher standard, 22 karats. The lower standard is used for all manufacturing purposes, except in the case of wedding rings, which are usually made of 22 karat gold. Since 1854, debased gold standards of 15, 12, and 9 karats in the ounce of 24 karats have been legalised. *The Standards for Silver* are 11 oz. 10 dwts. and 11 oz. 2 dwts. of pure metal in every pound troy. The higher standard is seldom or never used. The silver coinage is of the lower standard.

It has been seen that in the year 1697 there was an alteration in the standard of fineness of silver, which was increased from 11 oz. 2 dwts. to 11 oz. 10 dwts. in the pound troy. This better standard was denoted by a change of stamps as follows: (1) The marks of the workers to be expressed by the two first letters of their surnames. (2) The mark of the mystery or craft of the goldsmith which instead of the leopard's head was to be a lion's head erased. (3) Instead of the lion, the figure of a woman, commonly called Britannia, was to be substituted; and (4) A distinct variable mark to be used by the warden of the said mystery to denote the year in which such plate was made. Both these marks were, after 1700, used by the provincial Assay Offices, but the lion's head erased was omitted on silver of the new standard at Sheffield and Birmingham.

On referring to the minutes of the Goldsmiths' Company, we find that, "on the 29th day of May, 1695, new puncheons were received, the letter for the year being t in an escutcheon." And on "the 27th March, 1697, the puncheons for the remaining part of this year (viz., up to the 30th May) were received, being, according to Act of Parliament, a lyon's head erased, a Britannia, and for the letter, the great court A in an escutcheon."

Table showing the alterations English coins and plate have undergone with respect to weight and fineness, from the reign of William the Conqueror to that of Victoria:

DATE.	REIGN.	MONEY.				PLATE.			
		GOLD.		SILVER.		GOLD.		SILVER.	
		Fineness of Gold Coins.	Pound Troy of such gold coined into	Fineness of Silver Coins	Pound Troy of such Silver coined into	REIGN.	Karats.	REIGN.	z. dwt.
1066	Will. I	kar. grs.	£ s. d.	oz. dwt.	£ s. d.				
1280	8 Ed. I	...	...	11 2	1 1 4				
1344	18 Ed. III	23 3½	14 0 10	...	1 1 4	28 Ed. I	19½	Ed. I.	11 2
1349	23	...	14 18 8	...	1 1 6				
1356	30	...	16 0 0	...	1 3 0				
1421	9 Hen. V	...	17 16 0	...	1 12 0				
1464	4 Ed. IV.	...	22 4 6	...	2 0 0				
1465	5	...	24 0 0	...	2 0 0				
1470	49 Hen. VI	...	24 0 0	...	2 0 0				
1482	22 Ed. IV	...	24 0 0	...	2 0 0	17 Ed. IV	18		
1509	1 Hen. VIII	...	24 0 0	...	2 0 0				
1527	18	22 0	24 0 0	...	2 2 8				
1543	34	23 0	28 16 0	10 0	2 8 0				
1545	36	22 0	30 0 0	6 0	2 8 0				
1546	37	20 0	30 0 0	4 0	2 8 0				
1547	1 Ed. VI	20 0	30 0 0	4 0	2 8 0				
1549	3	22 0	34 0 0	6 0	3 12 0				
1551	5	23 3½	34 0 0	5 0	3 12 0				
1552	6	22 0	36 0 0	11 1	3 0 0				
1553	1 Mary	23 3½	36 0 0	11 0	3 0 0				
1560	2 Elizabeth	22 0	36 0 0	11 2	3 0 0	15 Eliz.	22		
1600	43	23 3½	36 10 0	...	3 2 0				
1604	2 James I	22 0	33 10 0	...	3 2 0				
1626	2 Charles I	...	41 0 0	...	3 2 0				
1666	18 Charles II	...	44 10 0	...	3 2 0				
1717	3 George I	...	46 14 6	...	3 2 0				
1816	56 Geo. III	...	46 14 6	...	3 6 0	38 Geo. III.	22 18		
1821	2 Geo. IV	...	46 14 6	...	3 6 0				
to									
1881	Victoria	22 karats, at which it has remained ever since.		Sterling Standard as at present.		18 Vict.	22 18 15 12 9	These two Standards have both remained legal from 1720 to the present day.	

It is a curious coincidence, if not actually premeditated, that the two great changes in the debasement of the coinage and its restoration to the ancient purity of the standard should be notified in the arrangement of the Hall-marks on plate. In 1543 the fineness of silver coins was reduced by Henry VIII from 11 dwts. 2 grs. to ten parts out of the twelve; in 1545 to half, and in 1546 to one-third part only of pure silver. It has been suggested that between 1543 and 1545 the stamp of the lion passant was introduced to notify that the plate still remained as good as the old standard, and was not debased like the coins of that period. We have not met with any plate of the years 1543 or 1544, but in 1545 we find "Her

Majesty's lion" for the first time added as a standard mark. The second change occurred in 1560. Up to that date the escutcheon or encircling line had taken the form of the date letter; but in the second year of the glorious reign of Queen Elizabeth, when the purity of the coinage was restored to the old standard, for gold of 22 karats, and for silver 11 oz. 2 dwts., a change was made by the Goldsmiths' Company, and the letters were henceforward enclosed in a regular heraldic shield, commencing on Old Christmas Day, viz., January 6, 1561, with the letter D, as shown in our tables.

The system of both gold and silver being standard measures of value, which they were in virtue of each being a legal tender to any amount, was the source of much disorder; for, as their market prices were always subject to variation, one kind of coin had a constant tendency to drive the other out of circulation. To remedy this great inconvenience, our present monetary system was established fixing gold as the standard.

By "The Coinage Act, 1870" (33 Victoria, Chapter 10), it was enacted that, a tender of payment of money, shall be a legal tender—

In the case of gold coins for a payment of any amount.

In the case of silver coins for a payment not exceeding forty shillings, but for no greater amount.

In the case of bronze coins for a payment of an amount not exceeding one shilling, but for no greater amount.

Besides this standard fineness of coins, there is also a legal weight, fixed according to the Mint regulation, or rate of coinage of each country. Thus in England twenty pound's weight troy of standard gold is coined into 934 sovereigns, and one ten shilling piece, and a pound of standard silver into 66 shillings, with divisions and multiples in proportion; and hence the Mint price of standard gold is £3 17s. 10 $\frac{1}{2}$ d. per ounce, and that of standard silver 66 pence per ounce.

The silver coins in circulation are considered only as tokens payable by the Government, and pass for more than their metallic value as compared with gold. Precaution is taken that it shall not be worth while to melt the silver coin into bullion, and it is so nearly worth its current value that imitation would not be ventured, on so small a profit. The Government will always receive back its tokens, however worn they may be, provided they be not wilfully defaced or fraudulently reduced. But gold, being the sole standard measure of value, and legal tender of payment, circulates as a commodity; and hence the necessity of Government receiving it at value on its return to the Mint, and making a deduction for loss of weight when the same exceeds the remedy of the Mint. The wear and tear of the gold coinage is such, that very nearly three per cent of the whole circulation goes out annually; and the quantity which will suffice to throw a sovereign out of circulation is  $\frac{257}{1000}$ th parts, or about one-fourth of a grain.—(Woolhouse.)

Mr. Freemantle, Deputy Master of the Mint, in his report for the year 1874, states that "the amount of gold coined during the year, £1,460,000, has again been below the average (which may be reckoned at £5,000,000), notwithstanding that in 1873 the amount coined was only £3,300,000, as against £15,000,000 in 1872, and £10,000,000 in 1871. This diminution in the demand for gold coin is in a great measure to be accounted for by the magnitude of the coinages just referred to; but it should also be mentioned that the importations into the Bank of England during the year of Australian sovereigns and half-sovereigns, which are now somewhat of the same design as those issued from the Mint in London, are equally legal tender in the United Kingdom, and have been considerable, having amounted to £1,972,000, and have contributed in a sensible degree towards maintaining the supply of gold coin required for circulation in this country."

It may be here remarked, while speaking of Bank operations, that the Bank of England weighs about 20,000,000 pieces separately and singly in each year, and if each had to be examined to see the date the labour would be trebled.

"The natural colour of pure gold is a deep rich orange yellow. If, however, gold is beaten into thin leaves, and placed between the eye and the light, it appears of a green colour. Gold is also green in a molten state at a high temperature. When precipitated from its solutions it assumes a dark brown colour. If the brown precipitate is boiled in concentrated sulphuric acid, it cakes together, and becomes red. If gold is precipitated as a very fine powder it is black; if finely diffused in transparent glass it is violet; and it has been surmised that the colour of rose-quartz is due to a very fine diffusion of gold in that substance"—(*Lutschaunig.*)

There are six different ways of giving gold the various shades of colour by means of alloy with other metals. These six colours may be combined and produce all the possible variations. 1. Yellow gold, or pure. 2. Red gold, composed of three parts fine gold and one of purified copper. 3. Grass green gold, three parts of pure gold and one of silver. 4. Dead leaf green, half gold and half silver. 5. Sea green, fourteen parts of fine gold, and ten of fine silver. 6. Blueish gold, fine gold melted, in which is thrown a small quantity of iron.

*Coloured gold* (of which cheap jewellery is made) means that the article contains a very small proportion of gold, less frequently than 9 karat gold, or nine parts pure and fifteen alloy out of the twenty-four, which is intrinsically worth about 30s. per ounce. As this debased gold is of a bad colour and wanting in brilliancy, the following operation is adopted, called *colouring*: from the immediate surface of the article the copper is removed, exposing the pure gold only, but this coating of pure gold is not thicker than the 100th part of the breadth of a hair. It is the same as if the article were gilt or electro-plated, only that in the one instance the alloy is taken from the gold on the surface, leaving the pure gold, and that in the

other the pure gold is put on. Any bad gold over 9 karats can be coloured by boiling in nitric acid, or other preparation acting in the same manner.

"The bleaching of silver is an analogous operation to the colouring of gold. If an article of silver alloyed with copper be heated to a dull red heat, and then quickly dipped in water containing a small proportion of sulphuric acid, the copper will be taken away, leaving the pure silver on the surface as white as snow."

—(*Lutschaunig.*)

To convert gold or silver into grains or granular pieces requires the assistance of two persons. The one procures a pan of cold water and keeps it in movement by stirring it round with a stick, while the other pours the molten metal into it. This sudden transition from heat to cold, and the circular motion of the water, naturally converts the metal into irregularly shaped grains.

*Filagree* is composed of two round threads, so twisted together by means of a tourniquet that they form but one thread.

The *Loupe* or magnifying-glass is a sort of microscope of a simple glass, convex on both sides, or a pair of lenses (convexo convexes) fixed at a certain distance from each other in a frame, with a handle attached. The latter is used by goldsmiths and employés of the Assay Offices to verify the Hall-marks upon gold and silver plate. It is more to be depended upon in a careful investigation, as the whole field within the radius is magnified equally, while the single glass distorts that portion of the object seen towards the edge. For this reason it is preferred by engravers. It is also very useful for examining coins and medals to ascertain whether they are genuine.

The choice of a glass to verify the marks on plate, etc., is very important, but it is impossible to establish any positive general rule, since every person must consult his own eyesight. In every case the glass ought to be mounted or set in a deep flat border or diaphragm, to concentrate the rays of light in the centre of the lens. The light should be thrown direct on to the object to render the whole surface distinctly visible at one view without shadow. The closing of one eye during inspection should be avoided as much as possible, as this involuntary habit fatigues the eye without producing any better effect. The glass should be brought near to the eye, or at the most, only two inches from it.

## WEIGHTS.

The weight used by the Saxons was the *Colonia* or *Cologne pound* of 16 ounces, containing 7,680 grains. This pound was divided into two marks of 8 ounces each, being equal to two-thirds of the Tower pound, still used in Germany. In the time of William the Conqueror the *pound Troy* was introduced of 5,760 grains, as at present used for gold and silver, so called, it is supposed, from being used at Troyes, in France; but this idea is incompatible with

its French name, which denotes a more remote origin, being called "Poids Romain." There was another weight in use at the same time called the *Tower or moneyer's pound* (*pois d'orfévres*), by which gold and silver coins were weighed, so called in consequence of the principal Mint being in the Tower. This Tower pound, which had 12 ounces of its own, consisted of 5,400 grains, being less than the Troy pound by 15 pennyweights or three-quarters of an ounce. It is still occasionally referred to on the subject of coins, and in the early inventories of the thirteenth, fourteenth and fifteenth centuries, such as the Exchequer and Wardrobe accounts, etc., the weight of silver and gold is expressed by pounds, shillings and pence, the pound being subdivided into 20 shillings and 12 pence or pennyweights. The shilling represents three-fifths of an ounce.\* This ceased to be a legal Mint weight in the eighteenth year of the reign of Henry VIII, when in 1526-7 the Tower pound was abolished by Royal proclamation and the Troy pound substituted.

As an example of the manner of expressing weight and Mint value in the fourteenth century, we quote two items from the particulars of a present of plate from the City of London to Edward the Black Prince, on his return from Gascony in 1371 :

"Bought of John de Chicestre, Goldsmith (Mayor in 1369), 48 Esqueles and 24 Salt-cellars, weighing by goldsmith's weight, £76 5s. od., adding six shillings in the pound with the making; total, £109 os. 9d. Also, 6 Chargers, weight £14 18s. 9d., which amounts with the making to £21 7s. 2d." etc.—(*Riley's Memorials of London.*)

These imaginary coins had no exact representation in the coinage of Great Britain until long after the period when they were used merely as moneys of account. The term shilling was used by the Saxon as equivalent to four pennies, but William the Conqueror established the Norman shilling at twelve pennies, yet no positive coin of that denomination was made current until the reign of Henry VII. The *mark* was a Danish mode of computation introduced in the reign of Alfred, then valued at one hundred pennies, but William the Conqueror valued it at one hundred and sixty pennies, or 13s. 4d., being two-thirds of a pound. The pound referred principally to weight; the pound of gold or silver meant the value in money, according to the current coins which could be made out of the pound weight of either metal. At the time we are speaking of, silver pennies were the only coins used in England. In the reign of Edward III (1327-77) coins of various denominations were intro-

\* This was a source of great revenue, and is thus stated in a MS. relating to Mint affairs which is preserved in the Collection of the Society of Antiquaries: "There is a weight which hath been used in England from the beginning in the King's Mints, till of late years, and derived from the Troy weights: for by the *Troy weight* of twelve ounces the merchant bought his gold and silver abroad, and by the same delivered it into the King's Mint, receiving in counterpoise by *Tower weight*, which was the King's prerogative, who gained thereby three-quarters of an ounce in the exchange of each pound weight converted into money, beside the gain of coining, which did rise to a great revenue, making for every 30 lbs. *Troy*, being a *journey* of coined money, 32 lbs. *Tower*."

duced—groats, half-groats, pennies, half-pennies, and farthings, as well as the gold noble passing at 6s. 8d., its half and quarter. The first sovereign or double rial, coined by Henry VII, passed for 22s. 6d. Then succeeded, in the time of the Stuarts, the unit or pound sovereign of twenty shillings.

There was a method of paying and receiving moneys so as to avoid the necessity of counting and weighing each piece separately, thereby avoiding the loss of time necessarily occupied in dealing with large sums of money. This was termed "payments *ad scalam*," and would be completely answered by the plan, provided the coins were of just weight and undiminished in the course of currency, each being weighed separately on *receipt*, as at the Bank of England, where the practice is still in use. In *paying* large sums in gold the first thousand is counted and placed in one of the scales, the additional thousands being estimated by weighing them successively in the other scale against it. This is sometimes adopted at banking houses in the present day. In a general way the gold coins are taken indiscriminately from the mass, but instances are recorded by which deception has in former times been practised. A certain monk of St. Augustine's in Canterbury, in the fourteenth century, contrived to defraud those who made payments to that abbey, of whose rents he was the receiver, by taking advantage of the unequal manner in which coins were then formed, selecting the heaviest, against which he weighed all the money he received, gaining thereby sometimes five shillings and never less than three shillings and four-pence in every twenty shillings. On discovery of the fraud, however, the abbot and convent were severely fined.

Troy weights are now exclusively used in the gold and silver trade, the weights being stated in ounces, and until recently in pennyweights and grains. The troy pound is not used; the troy ounce being the present unit of weight, which in 1879 was divided into decimals.

Silver plate is always sold at per ounce.

The old series of cup weights or nest set of ounce weights, established in the reign of Queen Elizabeth, are still in use in the City of London, for which there is no standard above 12 ounces, and they are usually made of brass.

The Founders' Company claim the right to stamp and verify brass weights after they are made, but they have no power to enforce it. The right is based on a Royal Charter of James II, and a clause in the Weights and Measures Act reserves such, which, however, has frequently been disputed, but no legal decision has been taken upon it.

Troy weights marked by the Founders' Company should be stamped at Goldsmiths' Hall, but it is not done now. The legal provisions for stamping troy weights are practically inoperative. A set of old troy standards still exists at Goldsmiths' Hall.

The standard brass weight of one pound troy made in the year 1758 is now in the custody of the Clerk of the House of Commons, and is by 5 Geo. IV, c. 74, the established standard, and called

“The Imperial Troy Pound.” Very few troy weights are stamped at all, and till recently they never were. They are sold unstamped; but if the Goldsmiths’ Company have not the power to enforce the supervision, a clause in some Act of Parliament should forthwith enable them to exercise it legally. It would be a better guarantee to the public. Troy weights are not subject to inspection like the avoirdupois, but although inaccuracy and fraud are seldom met with, yet goldsmiths’ weights are frequently in an unsatisfactory condition, and require official supervision.

It seems to us that the more scientific system adopted in France might be carried out advantageously in England. The French regulation requires weights to be marked with the name of the maker and stamped by the appointed inspector; not only this, for every part of a balance is made to a gauge like a watch, and the beams and scales stamped accordingly. Balances are also subject to variation through changes in the humidity of the atmosphere.

A decimal series of troy ounces are used for bullion, legalised in 1853; but they have not been adopted by the general public, and are not used in the gold and silver trade. At that time the Bank abolished the system of weighing in pounds and ounces, and substituted weighing in ounces and decimals of ounces—a more scientific method; but no one in the trade has adopted the system, except in his relations with the Bank.

By troy weight, gold, silver, jewels, and precious stones are weighed. Diamonds and pearls are the exception. They are weighed by the karat, which contains 4 grains; but 5 diamond grains are only equal to 4 troy grains, the ounce troy containing 150 diamond karats.

#### TROY WEIGHT.

14 ounces	8 pennyweights	make	1 lb., avoirdupois weight (7000 grains).
12 ounces	.		1 pound, troy weight (5760 grains).
20 pennyweights	.		1 ounce (480 grains).
24 grains	.		1 pennyweight (24 grains).
20 mites	.		1 grain.*
24 droits	.		1 mite.
20 periots	.		1 droit.
24 blanks	.		1 periote.

The above subdivisions of troy weight are appended to an Act relating to a new coinage passed by the Long Parliament, and it was probably copied from earlier records; but how these infinitesimal fractions were to be used is a mystery, and this Act does not furnish us with the information—a blank being about the thirteen hundred and twenty-seventh millionth of a pound troy.

These divisions of the grain are in reality only imaginary; but there are real weights of decimal divisions to the thousandth part of a grain.

\* The grains in avoirdupois and troy weight are identical.

## REFINERS' WEIGHTS.

## A POUND WEIGHT KARAT.

## AN OUNCE KARAT.

12 ounces	make 24 karats.	1 ounce troy	makes 24 karats.
4 grains	1 karat.	4 grains	1 karat.
4 quarters	1 grain.	4 quarters	1 grain.
10 dwts. troy	1 karat.	20 grains troy	1 karat.
2 dwts. 12 grains troy	1 grain.	5 grains troy	make 1 karat grain.
15 grains troy	$\frac{1}{2}$ grain.		

## COMPARATIVE TABLE OF TROY AND AVOIRDUPOIS WEIGHTS.

Avdps.	Troy.				Avdps.	Troy.				Avdps.	Troy.			
	oz.	oz.	dwt.	grs.		oz.	15	13	dwts		oz.	28	5	grs.
$\frac{1}{4}$	...	4	13 $\frac{3}{8}$		one	13	13	10 $\frac{1}{2}$	10 $\frac{1}{2}$	31	28	5	2 $\frac{1}{2}$	
$\frac{1}{2}$	...	9	2 $\frac{3}{4}$		16	14	11	16	32	29	3	3	8	
1	...	18	5 $\frac{1}{2}$		17	15	9	21 $\frac{1}{2}$	33	30	1	1	13 $\frac{1}{2}$	
2	1	16	11		18	16	8	3	34	30	19	19		
3	2	14	16 $\frac{1}{2}$		19	17	6	8 $\frac{1}{2}$	35	31	18	0 $\frac{1}{2}$		
4	3	12	22		20	18	4	14	36	32	16	6		
5	4	11	3 $\frac{1}{2}$		21	19	2	19 $\frac{1}{2}$	37	33	14	11 $\frac{1}{2}$		
6	5	9	9		22	20	1	1	38	34	12	12	17	
7	6	7	14 $\frac{1}{2}$		23	20	19	6 $\frac{1}{2}$	39	35	10	10	22 $\frac{1}{2}$	
8	7	5	20		24	21	17	12	40	36	9	9	4	
9	8	4	1 $\frac{1}{2}$		25	22	15	17 $\frac{1}{2}$	50	45	11	11		
10	9	2	7		26	23	13	23	60	54	13	13	18	
11	10	0	12 $\frac{1}{2}$		27	24	12	4 $\frac{1}{2}$	70	63	16	16	1	
12	10	18	18		28	25	10	10	80	72	18	18	8	
13	11	16	23 $\frac{1}{2}$		29	26	8	15 $\frac{1}{2}$	90	82	0	0	15	
14	12	15	5		30	27	6	21	100	91	2	2	22	

This table will be found useful when weighing gold or silver, if troy weights are not at hand. A pound troy of gold in England is coined into  $46\frac{2}{9}{\frac{9}{40}}$  sovereigns, or £46 14s. 6d.; a pound troy of sterling silver into 66 shillings. Therefore, new silver coins to the amount of 5s. 6d. will weigh an ounce troy, and could be used as a substitute on an emergency.

*Note.*—The weight of silver is always given in ounces and pennyweights, omitting the grains and pounds. Thus, 6 lbs. 10 oz. 10 dwts. 12 grains is called 82 oz. 10 dwts.

A new Act came into operation on January 1, 1879\* (but six months were allowed to become accustomed to the alterations). It abolishes the use of pennyweights and grains in troy weight. The

\* 41 & 42 Victoria, c. 49.

ounce troy remains the same, containing 480 grains, but is now divided decimally into tenths, hundredths and thousandths, so that the thousandth part of an ounce troy is exactly equal to .48 grain, or nearly one-half. It will be seen from this that the exact equivalents in the new bullion and old weights cannot be shown without using decimals or complicated fractions, which being of no practical utility, are omitted in the following table, and only the nearest quarter-fraction inserted, the difference being always less than  $\frac{1}{8}$  of a grain. For weighing precious stones, the karat is abolished, and "decimal grain weights" (or the grain troy divided decimally) substituted; 3.17 grains being nearly equal to one karat, and the equivalents being calculated to  $\frac{1}{64}$  th of a karat, as now used.

The small sets of troy weights sanctioned by the Act of 1879 are sold in nests of ten, fitting into each other, the divisions being marked thus :

oz. oz. oz. oz. oz.  
20 . 10 . 5 . 3 . 2 . 1 .  $\frac{5}{10}$ , equal to 10 dwts.  $\frac{3}{10} = 6$  dwts.

$\frac{2}{10} = 4$  dwts.  $\frac{1}{10} = 2$  dwts.

With loose square weights, marked thus :

.05 = 24 grs. .04 = 19 $\frac{1}{4}$  grs. .03 = 14 $\frac{1}{2}$  grs. .02 = 9 $\frac{1}{2}$  grs. .01 = 4 $\frac{3}{4}$  grs.  
— — — — —  
.005 = 2 $\frac{1}{2}$  grs. .004 = 2 grs. .003 = 1 $\frac{1}{2}$  grs. .002 = 1 gr. .001 =  $\frac{1}{2}$  a gr.

Table showing the corresponding value of the *Old Troy* weights lately in common use, and the *New Decimals* legalised in 1879, omitting the fractional parts of grains and dwts.

#### PENNYWEIGHTS.

#### GRAINS.

New Weights.	Old Weights.	New Weights.	Old Weights.	New Weights.	Old Weights.	New Weights.	Old Weights.
Decimals.	Dwts.	Decimals.	Dwts.	Decimals.	Grains.	Decimals.	Grains.
1.000	1 oz. = 20	.500	10	.001	$\frac{1}{2}$	.026	12 $\frac{1}{2}$
.950	19	.450	9	.002	1	.028	13 $\frac{1}{2}$
.900	18	.400	8	.004	2	.029	14
.850	17	.350	7	.006	3	.031	15
.800	16	.300	6	.008	$3\frac{3}{4}$	.034	16 $\frac{1}{4}$
.750	15	.250	5	.010	$4\frac{3}{4}$	.036	17 $\frac{1}{4}$
.700	14	.200	4	.012	$5\frac{3}{4}$	.038	18 $\frac{1}{4}$
.650	13	.150	3	.014	$6\frac{3}{4}$	.040	19 $\frac{1}{4}$
.600	12	.100	2	.016	$7\frac{3}{4}$	.042	20 $\frac{1}{4}$
.550	11	.050	1	.018	$8\frac{3}{4}$	.044	21
				.020	$9\frac{1}{2}$	.046	22
				.022	$10\frac{1}{2}$	.048	23
				.024	$11\frac{1}{2}$	.050	24

## Assay.

Manufacturers of gold and silver are required to register their names and marks which indicate the same (usually their initials) at the Assay Office of their district, and all articles sent in by them to be assayed must be impressed with this maker's mark.

If they are then found to have been made in conformity with the appointed regulations, a small quantity, not exceeding eight troy grains in the pound, is to be cut or scraped from them for trial of their purity, according to the standard for which they are required to be stamped. One moiety of the scrapings, or *diet*, as it is called, to be reserved for the assay, and the other, if the purity prove to be correct, is to be put into that compartment of what is called the *diet box* which appertains to its standard.

The diet boxes from the Assay Offices of Birmingham and Sheffield are proved twice a year at the Royal Mint by the Queen's Assay Master in the presence of an officer appointed by the Lords of the Treasury, and the fineness of the gold and silver must equal the standard trial plates which are kept in the custody of the Warden of the Standards at the Royal Mint. The other provincial Assay Offices are only compelled to do so when required.

The method of ascertaining the quantity of pure gold in a given alloy is usually effected by adding to a weighed piece of gold three times its weight of fine silver, called inquartation, i.e., three parts silver to one part of alloyed gold: these are wrapped all together in a piece of sheet lead and cupelled, or melted in a crucible called a cupel. All the impurities are thus got rid of, and the button taken from the cupel consists solely of the mixed gold and silver. This button is then flattened on an anvil, and twisted into a screw called a *cornet*. It is then placed in a bottle with aquafortis, in which it remains for a certain time, muriatic acid being subsequently added to make it stronger. This operation dissolves all the silver, leaving only the pure gold, which after being dried and shrunk, is carefully weighed, and the difference between that and its original weight before cupellation shows the exact quantity of alloy.

The assay of silver is more simple. Weigh accurately the piece of silver to be assayed, wrap it in about twelve times its weight of sheet lead, melt the whole in a cupel, which expels all the alloy with the lead, leaving a bead of pure silver. It is again weighed in a very sensitive balance, and the alloy calculated from the loss in weight.

The assay marks used at the Goldsmiths' Hall of London were ordered to be the letters of the alphabet, changing every year. We do not know with certainty when this plan was first adopted, but it was probably as early as the time when the Goldsmiths' Company were empowered to assay the precious metals, which, according to their Statute, was in the year 1300. We can trace these letters back with a degree of certainty to the fifteenth century. This method of denoting the year in which any piece of plate was made and assayed, by placing upon it a letter of the alphabet, enables us at the present day to ascertain the date of its manufacture, if assayed at the Goldsmiths' Hall of London.

Different arrangements of the letters were adopted by the Corporations of other towns, who subsequently had the privilege of assaying granted them. The marks of the principal towns—Edinburgh, Glasgow, Dublin, Exeter, Chester, Newcastle, Sheffield and Birmingham, we have succeeded in establishing, and they are given in a tabular form through the kindness of the local authorities, who readily accorded leave to examine the records.

The Goldsmiths' Hall of London employs the letters A to U inclusive (omitting J), forming a cycle of twenty years, the character of the alphabet being varied every succeeding cycle. These letters are changed on May 30 in every year, the office suspending business on the two days preceding, and the diet box being proved on May 29. Each letter is therefore used during the moieties of two calendar years.

If an Assay Master divulge any design, or pattern, or secret of the workman whose plate is sent to the Hall to be assayed and stamped, he is liable to a penalty of £200, and to be discharged; or if he mark any plate knowingly not of the required fineness.

In a work published in 1678, entitled "News from the Goldsmiths, or a Tryal of Gold and Silver Wares," by W. T., a goldsmith, we are told that:

"There is a certain standard for gold and silver, according to which standard the coins of this kingdom (both gold and silver) are made: and as good as that standard, all plate and small wares in gold and silver are to be made, and that there may be no defraud used by making any gold and silver work worse than the standard, there is a very easy and sure way appointed by law for the regulating those wares, the understanding of which may be of signal benefit to all who buy and wear any sorts of gold and silver ware whatsoever.

"As to London and the places adjacent, the Company of Goldsmiths hath the oversight of those wares, and the tryal of them committed to them: and therefore, three days in the week, there is a trial made of any workman's wares (whose name and mark is inroulled in their Assay Office), and whatsoever works they try and find standard are marked with these marks following: first, the workman's mark who made the wares (which is usually the two first letters of his Christian and surname, and every workman's mark differs from other); the second is a leopard's head crowned; the third is a lion;

the fourth is a single letter (the letter which is used this present year being **A.** (1677-8); and whatsoever plate or small wares have these marks upon them, it is not to be questioned but that they are sterling or standard, that is, as good as money.

“ But there being several sorts of small wares, both in gold and silver, which cannot be assayed and marked at Goldsmiths’ Hall, after they are finished: they are therefore sold with the private workman’s mark; and to prevent defrauds in this, all workers in gold and silver, in London and its suburbs, are required by law to make known their marks to the wardens of the Company of Goldsmiths, at their Hall in Foster Lane, that one workman may not strike a mark that is like another workman’s; and that any persons who have wares marked with the workman’s mark only, may, by addressing themselves to the Company of Goldsmiths, find out the makers of their wares; and if the wares which they have marked be found worse than standard, the Company of Goldsmiths will procure the aggrieved party recompense and punish the workman.

“ The reader cannot but be satisfied of the excellency of this way of warranting silver; but I shall show you how it’s neglected to the publick’s great wrong. Although the wardens have power to search any goldsmiths’ shops and houses, and carry away any works which they shall make choice, to try them, whether they be standard or not, and to fine the owners if they find them worse than standard; yet the workers and sellers of gold and silver wares being so numerous and dispersed in their dwellings to all parts of the city and suburbs, it is not easy that all their small wares can be found out by the wardens of the Company, to be tryed; they being sold therefore upon the bare workman’s or shopkeeper’s credit, and they having the marking of these wares themselves; there are these evils that do follow it.

“ 1. Some of their wares are not marked at all, though they may very well bear marking (whereby they are forfeited, though they be standard).

“ 2. Some of their wares are marked with private marks, which are not inroulled at Goldsmiths’ Hall: For some of them who have a mark inroulled at Goldsmiths’ Hall will have another mark not inroulled; which mark they will set upon adulterated wares: and this counterfeit mark shall be so like the inroulled mark, that it will not be known to be the unlawful mark by any that doth not know what marks are inroulled and what are not; for there is only this difference: as if <sup>P</sup> <sub>B</sub> (one over the other) is the mark inroulled at Goldsmiths’ Hall, then “P.B.” (one by the other) may be the counterfeit mark: or if “S.” be the inroulled mark, then “I.S.” may be the counterfeit, or any other way, according to the workman’s device,” etc.

The following extract from the “Touchstone for Gold and Silver Wares” will show what marks were in use in 1677, and the views of the writer, himself a goldsmith, on the subject of marks:

“ The Company of Goldsmiths have caused to be made (according to the aforesaid statutes and their Charter) puncheons of steel and marks at the end of them, both great and small, of these several

sorts of following, that is, *the leopard's head crowned, the lyon; and a letter*, which letter is changed alphabetically every year. The reason of changing thereof is (as I conceive) for that by the aforesaid recited statutes it is provided, That if any silver work that is worse than sterling be marked with the Company's mark, the Wardens and Corporation for the time being shall make recompence to the party grieved, so that if any such default should happen, they can tell by the letter on the work in what year it was assayed and marked, and thereby know which of their own officers deceived them, and from them obtain a recompence. These marks are every year made new for the use of the new wardens; and although the assaying is referred to the Assay Master, yet the Touch Wardens look to the striking of the marks.

"They have also made in a part of their Hall, a place called by them the *Assay Office*, wherein is a sworn weigher. His duty is to weigh all silver work into the office, and enter the same into a book kept for that purpose, and also to weigh it out again to the owner; only four grains out of every twelve ounces that are marked are, according to their ancient custom, to be retained and kept for a re-assaying once in every year, before the Lords of the Council, in the Star Chamber at Westminster, and before a jury of twenty-four able Goldsmiths, all the silver works they have passed for good the year foregoing.

"In this office is kept for public view a Table or Tables, artificially made in columns, that is to say, one column of hardened lead, another of parchment or velom, and several of the same sorts. In the lead column are struck or entered the workers' marks (which are generally the first two letters of their Christian and surnames), and right against them in the parchment columns are writ and entered the owners' names, according to the intent of the words in the statute (2 Henry VI, 14), to wit, '*And that the sign of every Goldsmith be known to the Wardens of the Craft*', which said wardens' duty is to see that the marks be plain and of a fit size, and not one like another, and to require the thus entering the said marks, and also the setting them clear and visible on all gold and silver work, not only on every work, but also on every part thereof that is wrought apart, and afterwards soldered and made fast thereto, in finishing the same."

The same work gives an engraving of the marks used by the Goldsmiths' Company for the year 1676, viz., the Leopard's Head crowned, the Lion passant, and the Old English Letter T of a peculiar form, being like an L, but evidently intended for the former, as the same is used at the head of each page in the word "Touchstone."

The letter is enclosed in a pointed shield. (See Cycle 10.)

Hence we observe that tables were kept in public view in the Assay Office of the stamps of all the gold and silver plate makers; their signs being struck or punched on a strip of hardened lead, their names being written at length on parchment columns immediately opposite; and this plan of striking the signs appears to have

been adopted and continued since 1423. Unfortunately none of these tables has been preserved; but one very interesting relic of the custom is in existence, namely, a large sheet of copper closely stamped with makers' signs only of large and small sizes, but nothing is known of the names of the workers who used them.

The size of this copper plate is twenty-four by eighteen inches, and the inscription on a tablet underneath is as follows:

"On the above PLATE are the MARKS from WORKMEN taken at this OFFICE Prior to the Fifteenth of April, A.D. 1697, of which not any other Entry is to be found."

With the permission kindly given by the Master, Wardens, and Court of Assistants of the Goldsmiths' Company, we are enabled to give, in this work, a copy of this important tablet. It will be remembered that 1697 was the date of the Act of Parliament ordering the new standard of 11 oz. 10 dwts., and altering the marks from the lion and leopard's head to a figure of Britannia and the lion's head erased, and that the makers' marks were ordered to be the two first letters of their surnames. Before that period the mark or sign of the workman was left to his own fancy, using a device or monogram of his own choice; and that the sign of every goldsmith should be known to the Wardens of the craft, it was struck upon a copper plate which hung in the Assay Office. By a comparison of the makers' marks to the plate with pieces of silver bearing corresponding stamps and the letter denoting the year, we may safely assume that it was first used on February 23, 1675, the date of the Goldsmiths' Order (see p. 83), and is the identical table therein referred to for the plate-workers to strike their marks upon, and continued to be used for that purpose until April 15, 1697, when the new standard was adopted.

From April 15, 1697, the stamps were regularly placed against the makers' names and date of entry; and these records are fairly preserved in volumes, bound in parchment, in the Goldsmiths' Hall, London.

A clause in the Act 17 & 18 Victoria, cap. 96, directs that "Gold and Silver Wares may be assayed at any lawful Assay Office, *wherever* manufactured, without being liable to any forfeiture or penalty imposed by any previous Act."

#### DIRECTIONS FOR ASSAYING.

Assaying is the only method by which the real value of bullion can be ascertained; and about twelve grains of gold and one penny-weight of silver in cuttings or scrapings are sufficient for either. These must be rolled up in a piece of paper, about six inches long and three broad, turning in the corners to prevent the pieces dropping out, and the owner's name written upon the top. This paper must then be carried to an Assay Master, who will make his report in some of the underwritten characters, which compared with the scale will give the exact value per ounce.

Assayers' marks are  $j$   $\mathfrak{C}$   $\mathcal{D} iiiij ob.$   $\frac{3}{4} \frac{1}{2}$  with W<sup>o</sup> and Br meaning Worse or Better than Standard. The first stands for 1 ounce, the second 10 dwts., the third 5 dwts., those with the dots 1 dwt. each, ob (obulus) half-pennyweight, the others for quarters as usual.

Gold assays are reported in karats, three-quarter grains, half grains, and quarter grains, and are thus expressed: 1 kar. 1 gr.  $\frac{3}{4}$ . Thus gold found to be 23 karats 2 grains fine is reported "Better 1 karat 2 grains"; and gold of 20 karats 2 grains is reported "Worse 1 karat 2 grains."

Silver assays are reported in ounces, pennyweights, and half-pennyweights, and are thus expressed: 1 oz.  $\mathfrak{C} \mathcal{D} ij ob$  (Ede.)

The standard for silver means 222 parts or pennyweights of fine silver to 18 parts or pennyweights of copper, weighing together 240 parts or pennyweights, equal to one pound troy: thus if silver has 19 parts of copper to 221 of fine silver, the Assayer reports 1 dwt. *worse*. If the silver alloy, on the other hand, contains only 17 parts of copper to 223 of fine silver, the report says, 1 dwt. *better*.

The more rational way of reporting the quality of silver is in millims or thousandth parts of a unit. So, for instance, an alloy of 9 parts silver to 1 part copper would be 900 millims,  $\frac{900}{1000}$ , and our English standard of  $\frac{222}{240}$  would be equal to 925 millims.

The assay report for gold is also generally made with reference to standard, or  $\frac{22}{24}$ , that is 22 parts or karats of gold to 2 parts or karats of alloy (silver, copper, or of both), stating the number of karats under or above standard as so much worse or better. As, however, the goldsmith always turns the report into *fine*, that is, so many karats of pure gold out of the 24, it seems the most rational to report in the manner most comprehensible, and to say, for example, instead of 4 karats worse, 18 karats *fine*. Gold is also reported in millims (*millièmes*), in the same way as silver.

PARTING ASSAYS are reported in ounces of fine gold or silver in 1 pound troy. For example:

		oz	dwt.	gr.	
GOLD . . . .		8	3	10	1
SILVER . . . .		2	12	0	5

in 1 pound troy.

This means, that of 12 oz. which make 1 pound troy of the alloy, 8 oz. 3 dwts. 10 grs. are gold and 2 oz. 12 dwts. silver, the remaining 1 oz. 4 dwts. 14 grs. being base metal. (*Lutschaunig*.)

The decimal assay is always noted in the assay report as a memorandum, but never enters into the calculations of the value. It is not used as between the Bank and the public.

The millième system of reporting assays in France goes to the ten-thousandth part, but experience shows that accuracy cannot practically be attained to that nicety. Assays may be relied upon to the millième; but beyond that it is hardly safe, in consequence of difference between the different assayers; it is barely possible to assay closer than  $\frac{2}{10}$  of the millième.

## ASSAY BY MEANS OF THE SPECTROSCOPE.

Before concluding our account of the Assay Offices of the United Kingdom, we may here briefly notice the new system of assay of the precious metals by means of the spectroscope, recently proposed by Mr. J. Norman Lockyer, F.R.S. Experiments have been conducted at the Mint to ascertain the practicability of the scheme and determine whether it would be possible to adopt it. Mr. Roberts, Chemist of the Mint, expresses an opinion that by the aid of the spectroscope differences of composition more minute than the  $\frac{1}{10000}$ th part might be readily distinguished.

The Deputy Master of the Mint (Mr. C. W. Fremantle), in his report for the year 1873, states that he had requested Mr. Roberts to render every assistance to Mr. Lockyer in developing a process of quantitative spectrum analysis, which might with advantage replace the methods of assay, or at any rate of verification, in use at the Mint. Experiments conducted by Mr. Lockyer and Mr. Roberts were continued throughout the early part of the year, and the results were communicated in a paper to the Royal Society, who have directed their publication in the "Philosophical Transactions." As, however, these researches were of the nature of laboratory experiments merely, it became necessary to conduct a series under conditions more nearly approaching those which would occur in actual practice, and instructions were given that such experiments should be conducted in the Mint itself. Instruments have been obtained, and arrangements have now been completed for this branch of the work.

## WASTE AND SWEEP.

The *sweep* is composed of cinders or dust from the forge, the sweepings of the workshop, broken crucibles, the dross which adheres to the ingots of metal after fusion, and of every *waste* which can possibly contain minute particles of gold and silver, which had escaped the notice of the workman, or had become dispersed and lost in the manipulation of the metals.

This *sweep* is washed over a fine hair sieve, and the more perceptible portions of metal separated and refined; but the remainder is called by the French *les regrets*, yet contain impalpable particles, and is usually sold to persons who have the necessary utensils and appliances, and who, by means of mercury mills, about the size of a coffee mill, burning it in the crucible, and by the employment of fluxes of saltpetre, etc., are able to extract whatever metal may remain. It is then cupelled to determine the proportions of gold and silver eliminated in the process.

In large establishments the *waste* and *sweep* form a considerable item. We may especially notice the coinage operations at the London Mint. The large gold coinage which commenced in 1871, and was finished in June, 1873, amounted to £24,500,000 sterling. The value of the metal actually deficient during the operation was

£3,826 7s. 10d., or £156 3s. 7d. per million. The *sweep*, weighing more than twenty-six tons, was sold for £2,414 10s. The loss, therefore, was £1,411 17s. 10d., or £57 12s. 5d. per million. It was considered by the authorities at the Mint that if the operation had been conducted there, the sum realised would not compensate them for the loss of time and labour necessary for the purpose.

### THE TRIAL OF THE PYX AND STANDARD TRIAL PLATES.

The origin of the custom of the Trial of the Pyx is lost in obscurity.\* The first statutory mention of it is in the Act of the first year of the reign of Edward III. The examination was then decreed, *as of old time ordained*. The pyx ( $\pi\upsilon\xi\varsigma$ ) is a box or chest, like an iron safe, divided into three compartments, two for silver coins and one for gold, secured by three intricate locks, each opened by different keys, which are entrusted to distinct officials of different departments. In the lid are three carefully protected apertures, through which the coins are dropped, and when full, the fact is notified by the Master of the Mint to the Privy Council, and it is then examined in the presence of the Lord Chancellor† and other high functionaries of the State, the Master and Wardens of the Goldsmiths' Company, and a jury of freemen goldsmiths selected by them. No stated times are appointed, but usually the trial takes place every five or six years.

Each milling of gold or silver, and its subsequent coinage, is termed a "journey" or day's work. These *journeys* formerly were supposed to mean the melting of 15 lbs. of gold, or 60 lbs. of silver, but now they vary in amount; and from each batch, whether large or small, specimen coins of every denomination that have been made from it are deposited in the pyx, marked with the date and value of the *journey* from which they are selected. The oath being administered to the Jury by the King's Remembrancer, they are addressed by the Lord Chancellor upon the importance of their functions, and the officers of the Mint are virtually given into their custody, until by finding the correctness of the coin submitted to their assay, both in weight and fineness, they should deliver their verdict of acquittal, and give the officers their *quietus*. The assay formerly took place in a room at the Exchequer, fitted up with furnaces, crucibles, tests, etc., but now it is done at Goldsmiths' Hall. The actual process is as follows: the whole mass of gold and silver coin in the pyx is

\* The first known writ for a Trial of the Pyx dates from the time of Edward I, 1281.

† Several royal and distinguished personages have in former times presided at the Trials of the Pyx. In 1611, James I, attended by Henry, Prince of Wales; in 1669, Charles II, attended by the Duke of York and Prince Rupert; and four years later, Prince Rupert, himself a scientific chemist, presided. From 1717 to 1870 the Lord Chancellor always presided, except in 1787, when the Right Honourable William Pitt was the president.

rolled under enormous pressure into two distinct ingots; a piece is then cut off the end of each, and rolled into a long and narrow plate, about the thickness of a shilling; a number of small pieces are then cut off each plate, and after being weighed with the strictest accuracy, are assayed in the usual manner, and the results compared with the standard trial pieces brought from the Exchequer, where they are always preserved.

In the Annual Report of the Deputy Master of the Mint (C. W. Fremantle, Esq.), he observes: "The Annual Trial of the Pyx was held at Goldsmiths' Hall on the 17th July, 1873, when the gold and silver coins struck at the Mint during the preceding twelve months were subjected to the rigid examination rendered necessary by the passing of the Coinage Act of 1870, which, by prescribing the standard weight and fineness of each coin, makes it necessary for the jury of the Goldsmiths' Company to pronounce their verdict, not only upon the correctness of the coins as weighed and assayed in bulk, but also upon the weight and fineness of any individual coin which they may select for trial. The amount of coinage under examination was £11,235,000 of gold coin, and £1,597,000 of silver coin; and of the six sovereigns and three half-sovereigns examined, five coins were found to be of the exact standard of fineness, 916.6, etc., the greatest variation from standard being only  $\frac{1}{10000}$ th part. The result of the examination as regarded the weight of the gold coins and the weight and fineness of the silver coins was equally satisfactory." He continues:

"There are few points connected with the operations of coinage of greater importance than the maintenance of accurate standards, by reference to which the fineness of coin may be determined and the integrity of a metallic currency guaranteed. From the first introduction of a gold coinage into this country in the reign of Henry III, whose coins were 24 karats fine, or pure gold, there have always been 'fiducial' pieces with which the coin could be compared; and the changes which have been from time to time made in the fineness of the coinage have always been accompanied by the establishment of standards intended to contain the exact proportion of precious metal prescribed by law. Fragments of ancient trial plates representing the various changes made, are still preserved in the Mint, and have been examined under my directions.

"Having pointed out in my First Annual Report that the gold standard trial plate prepared in 1829, and then in use, was below the exact standard of fineness, and further, that it might be well to supplement it with a plate of fine gold, the Board of Trade took the necessary steps for the preparation of new standard plates both of fine gold and silver, and for supplementing them with plates of fine metal, and the preparation of them was undertaken at the Mint, and verified by the Goldsmiths' Company. The bar of standard gold was rolled into a plate and assayed carefully at different parts. It weighed 72 ounces. The silver trial plate weighed 104 ounces. It should be borne in mind that, as portions of the plate are distributed to the provincial Assay Offices in the country, and to the

Indian and Colonial Mints, both their preparation and verification are matters of the highest importance."

W. C. Roberts, Esq., Chemist of the Mint, in his report for the year 1873, has given in a tabular form a statement of the results of assays which he had made to ascertain the composition of the ancient trial plates, with some remarks as to their history. The earliest gold trial plate of which there is any record was made in 17 Edward IV, 1477. Its fineness is 23 karats  $3\frac{1}{2}$  grains, and only  $\frac{1}{2}$  a karat alloy, which was principally silver. When gold coins were first introduced into England by Henry III, in 1257, they were 24 karats fine; that is, pure gold. Edward III, in 1345, was the first to use the standard of this plate. The next is of 22 karats, issued by Henry VIII. A trial plate of 1553 of 23 karats  $10\frac{1}{2}$  grains bears the following inscription: STAN. OF. XXIII. KARE. X. GRE. DEMI. FYNE

PRYVE. MARKE  $\Phi$ . It has no date, but the "pryve marke" (a pomegranate) is the same as that borne by the sovereigns and angels issued by Mary in this year. There are three of Elizabeth of 22 karats and 23 karats  $3\frac{1}{2}$  grains; one of James I, 1605, of 23 karats  $3\frac{1}{2}$  grains; the first year of the Commonwealth, 1649, 22 karats; Charles II, 1660, of 22 karats. Since this date 22 karats has continued standard. The other trial plates are of 1688, 1707, 1728 and 1829, and the new trial plates made in 1873, one of 22 karats, the other of pure gold.

Silver trial pieces of the same dates are preserved, which, with two exceptions as "standards for Ireland" much debased, were of the present standard, 11 oz. 2 dwts. These trial plates are in charge of the Warden of the Standards at the Royal Mint.

Mr. Roberts says: "It is evident that, although the standards of fineness were always prescribed by law, the trial plates have nevertheless at times been very inaccurate. The imperfections of the gold plates are mainly due to sources of error, which had been recognised, but which were ignored when the last plates were made; and it is well to explain, therefore, that plates were in former times authoritatively pronounced to be 'standard' simply with reference to the results of an inaccurate process of assay. The process now consists in submitting an accurately weighed portion of the alloy to a rapid method of chemical analysis, whereby impurities are eliminated, and the precious metal, thus purified, is again weighed; but the method is complicated, and the accuracy of the result may be affected by the retention of impurities, or by an actual loss of metal during the process. The weight of gold as indicated by the balance will, in consequence, not represent the amount originally present in the alloy, and it is therefore necessary to control the 'standards' or check pieces, the composition of which is known. As, however, any error in the composition of these checks will be reflected in the result of the assay, it is preferable to use pieces of pure metal corresponding in weight to the amount which the alloys to be tested are anticipated to contain. Formerly such checks of pure metal were not employed, and a small amount of silver, varying from  $\frac{2}{10000}$ th to  $\frac{1}{1000}$ th part of the initial weight of the assay piece which

remained in association with the gold was consequently reckoned as gold in the assay report. It follows, therefore, that even the more recent plates, when accurately assayed, are usually found to be sensibly below the exact standards which they were intended to represent."

The amount of gold and silver plate assayed and marked at the Assay Offices for seven years ending May 29, 1872:

LONDON . . . . .	Gold, 3926 lbs. 2 oz. 8 dwts. 8 grs.
," . . . . .	Silver, 692,528 lbs. 3 oz. 11 dwts.
CHESTER . . . . .	Total, 715 lbs. weight of silver plate.
EXETER . . . . .	Total, 2800 lbs. weight of silver plate.
NEWCASTLE . . . . .	Total, 7266 lbs. weight of silver plate.

## The Duty.

A.D. 1719. 6 GEORGE I. A duty of sixpence per ounce troy was imposed on all silver plate which should be imported or made in Great Britain. Goldsmiths to keep scales and weights.

A.D. 1756. 29 GEORGE II. Owners of plate to pay a duty of 5s. annually for 100 ounces; 10s. for 200 ounces; and so on—to be entered at the Office of Excise.

Plate belonging to the Church, or stock in trade of goldsmiths, exempt.

A.D. 1757. 31 GEORGE II, c. 32. The previous Act was repealed, and in lieu thereof a licence of forty shillings substituted, to be taken out by every person trading in, selling, or vending gold or silver plate, and the licence to be renewed annually.

A.D. 1758. 32 GEORGE II, c. 14. The licence was increased to £5 per annum for every person trading in gold plate of two ounces, and silver of thirty ounces and upwards. Persons dealing in gold and silver, of less weight than two pennyweights of gold, or in silver not exceeding five pennyweights, in one piece of goods, exempted.

A.D. 1784. 24 GEORGE III. An Act was passed imposing an additional duty of eight shillings per ounce on gold plate, and sixpence per ounce on silver plate. It was also enacted that the wardens or their assay masters should mark the pieces with a new mark, viz., the King's head, over and above the several other marks directed by law. The expression, "The King's Head," is understood to mean the representation of the head of the reigning sovereign.

After the passing of this Act, which came into operation on December 1, 1784, a duty stamp of the *King's head incuse* was used for a short period. We find it in conjunction with the letter *i* of 1784, and also with the letter *k* of 1785. There were several pieces of plate in the late Dr. and Mrs. Ashford's possession of the latter year, *k* and *head incuse*, viz., a cake-basket, pepper-box, and some spoons.

The Duty Act of 1784 (24 Geo. III, c. 53) directs that all gold and silver plate intended for exportation shall be stamped at the Assay Office, when the drawback is allowed, with a punch of the figure of Britannia; and to distinguish it from the similar mark used for the new standard, it was stamped *incuse*. It was of short duration, for the manufacturers objecting to the number of stamps and consequent disfigurement of the plate, that part of the Act re-

lating to the drawback stamp was repealed in the following year, 1785 (25 Geo. III, c. 64), and took effect on July 24 of that year; so that the incuse Britannia denoting the drawback was only in use about seven months.

Upon the exportation of plate (except gold rings and wares under two ounces) a drawback of the whole duty is allowed if the plate be new and has never been used, and the same has been wrought in the United Kingdom.

In 1797 the duty on gold was 8s. per ounce, and silver 1s.

In 1803 the former Act of 1784, as regards the licence, was repealed, and new licences appointed. For trading in gold more than 2 pennyweights and under 2 ounces, and in silver over 5 ounces and under 30 ounces, £2 6s. per annum; for 2 ounces and above, and for 30 ounces and upwards, £5 15s. per annum. The same year the duty was increased on gold to 16s. and silver 1s. 3d. per ounce.

In 1815 the duties were raised on manufactured gold to 17s. per ounce, and silver 1s. 6d. per ounce, allowing one-sixth of the weight for waste in finishing, called the *rebate*; watch-cases being exempt by 38 Geo. III, c. 24.

In this year (1815) the licences for dealing in gold and silver were raised to double the amount specified by the Act of 1803, viz., £11, 10s. for gold above 2 ounces and silver above 30 ounces, and £4 12s. for the minor trading.

The deduction from the actual weight of the silver of one-sixth was equal to a rebate of 3d. per ounce on unfinished plate, reducing the duty to 1s. 3d. instead of 1s. 6d. per ounce, as an allowance for waste in finishing. On some articles, such as flat dishes, or waiters, the rebate scarcely covered the loss in finishing. On other articles the manufacturer realised a small profit, amounting to between a penny and twopence per ounce, which ought, perhaps, to be looked upon as a sort of discount, as the maker paid the duty long before, in many instances, he recouped it again when the article is sold. The rebate of one-sixth in gold articles reduced the actual duty paid to 14s. 3d. instead of 17s. per ounce, so that on wedding rings, allowing for waste in finishing, there would, perhaps, be a profit of 2s. per ounce.

Plate in an unfinished state when sent to the Hall to be assayed was subject to the full duty of 1s. 6d. per ounce, no rebate being allowed.

By the 12 and 13 Victoria, c. 80, the allowance to the Hall for collection of the duty is fixed at one per cent.

All gold, *so called*, whether of 22 and 18 karats fine, or the debased gold of 15, 12, or 9 karats in the 24, *must pay the full duty*, and be stamped accordingly. Wedding rings pay duty of whatever weight and quality they may be. Gold plate of any weight must pay duty. The weight of an article does not determine whether it is liable, and only articles specially exempted may be assayed and marked duty free. Articles not weighing 10 dwts. each are only exempted when they are too small or too thin to bear the marks.

In 1890 the duty of 1s. 6d. per ounce on silver plate was abol-

ished, but the duty of 17s. per ounce on gold was retained, and marked as before with the stamp of the sovereign's head to denote payment thereof. For particulars of the abolition of the duty on silver the reader is referred to page 115 *ante*.

The fashion for large and heavy masses of plate has entirely gone out since the commencement of this century, such as dinner services, etc., although the number of plate-workers has not decreased, the articles manufactured being usually of comparatively small character. The introduction of electro-plating has had considerable influence in diminishing the employment of silver in plate. Mr. Prideaux, Secretary of the Goldsmiths' Company, in his examination before the Committee on the Gold and Silver Hall-Marking, in the year 1878, handed in the following return of the duty on manufactured plate at Goldsmiths' Hall for seven decennial periods from 1808 to 1878.

He stated that it proved that the falling-off of the trade was greatly attributable to the use of electro-plate, which was introduced about 1843 or 1845, and got in full swing about 1848, when it will be observed that the duty on silver had decreased from £721,949 sterling in 1828 down to £487,633 in 1858, still dropping down to the present time.

AMOUNT OF DUTY RECEIVED AT GOLDSMITHS' HALL, LONDON,  
FROM APRIL 1, 1808, TO MARCH 31, 1878.

	1808 to 1818	1818 to 1828	1828 to 1838	1838 to 1848	1848 to 1858	1858 to 1868	1868 to 1878
Gold . . .	£ 52,229	£ 51,152	£ 42,083	£ 40,308	£ 45,558	£ 47,765	£ 59,223
Silver . . .	656,259	721,949	673,380	674,673	487,633	454,073	428,425
Total . . .	708,488	773,101	715,412	714,981	533,191	501,838	487,648

It will be observed that gold has not been in the least affected by electro-plating, because the duty which is derived may in point of fact be said to be entirely derived from wedding rings, which has also been subject to fluctuation. No large works in gold are now made, even snuff-boxes have gone out of date, but wedding rings increase with the population.

In the Report of the Committee on the Depreciation of Silver in 1876, one witness (Mr. Seyd), who appeared to be conversant with the subject, showed in his evidence that the amount of silver bullion used in electro-plating in one year was a million ounces, which was only about a hundred thousand ounces less than the entire amount used in the manufacture of silver plate. This large amount of silver employed in electro-plating paid no duty, raw silver being exempt.

## GOLD AND SILVER PLATE—DUTY AND DEALERS' LICENCES FROM 1720 TO 1882.

ENGLAND.			SCOTLAND.			IRELAND.		
DUTY.		LICENCES.	DUTY.		LICENCES.	DUTY.		LICENCES.
Date.	Silver per oz.	Gold per oz.	Date.	Silver per oz.	Gold per oz.	Date.	Silver per oz.	Gold per oz.
1729			1720			173		
1757	6d.	...	On silver only	1757	6d.	...	6d. per gold silver	ounce and alike
1756	...	...	5s. for every 100 oz.	...	...	...	...	...
1758	...	...	Duty repealed	1758	Duty	repealed	...	...
1783	...	...	.....	1783	...	...	...	.....
1758	...	...	40s. per annum	...	...	...	...	.....
1759	...	...	£5 above 2 oz. gold and 30 oz. silver, £2 below	...	...	...	...	.....
1778	...	...	£5 5 0 and £2 2 0	...	...	...	...	.....
1779	...	...	£5 10 0	...	...	...	...	.....
1780	...	...	£2 4 0	...	...	...	...	.....
1781	...	...	£5 15 0	...	...	...	...	.....
1782	...	...	and	...	...	1785	...	20s. per ann.
1814	...	...	£2 6 0	...	...	1804	...	.....
1784	6d.	8s.	.....	1784	6d.	8s.	...	.....
1797	...	...	.....	1803	...	...	...	.....
1798	1s.	8s.	.....	...	...	1805	...	40s. per ann.
1803	...	...	.....	...	...	1806	...	.....
1804	1s. 6d.	16s.	.....	1804	1s. 3d	16s.	1807	1s. per gold silver
1815	...	...	.....	1816	...	16s.	1842	ounce and alike
1815	...	...	£11 10 0 and £4 12 0	...	...	...	1807	King's head first used 1807.
1825	...	...	.....	...	...	1811	...	£5 on cities. £2 other places.
1815	1s. 6d.	17s.	.....	1817	1s. 6d.	17s.	1812	£5 5s. Dublin; £2 2s. other places.
1882	...	...	.....	1882	...	...	1841	.....
1826	...	...	£5 15 0 and £2 6 0	...	...	...	1842	£5 15s. and £2 6s. as in England.
1882	...	...	.....	...	...	...	1880	.....
						1843	1s.	17s.
						1882	.....	.....

The same as in England.

NOTE.—In 1890 the duty on silver was abolished in the United Kingdom.

## HALL MARKS ON PLATE.

STATEMENT OF THE QUANTITY OF GOLD AND SILVER PLATE ON WHICH DUTY WAS PAID IN THE YEARS  
ENDING JANUARY 5th, 1855, MARCH 31st, 1877, AND 1878.

ASSAY OFFICES.	1855.				1877.				1878.			
	Gold, at 17/-		Silver, at 1/6.		Gold, at 17/-		Silver, at 1/6.		Gold, at 17/-		Silver, at 1/6.	
	oz.	dwt.	oz.	dwt.	oz.	dwt.	oz.	dwt.	oz.	dwt.	oz.	dwt.
ENGLAND—												
Birmingham .....	3,229	3	51,743	16	14,501	18	87,728	0	13,858	4	94,496	7
Chester* .....	188	4	124	3	28	16	155	14	21	14	195	6
Exeter .....	762	2	55,759	16	1,064	3	32,478	18	886	13	35,171	16
Newcastle .....	217	8	10,800	9	137	8	2,132	10	77	9	1,681	5
Sheffield .....	...	...	64,826	14	...	...	85,444	16	...	...	87,346	18
York† .....	26	10	1,272	8	...	...	...	...	...	...	...	...
London .....	6,340	13	765,677	14	7,833	15	583,019	7	7,587	15	537,697	17
SCOTLAND—												
Glasgow .....	13	6	20,852	7	205	10	11,190	9	180	9	11,745	7
Edinburgh .....	87	5	15,924	6	64	5	13,647	15	66	5	14,755	18
IRELAND—												
Dublin .....	34	8	13,318	2	14	6	7,594	18	30	6	7,667	17
TOTAL .....	10,898	19	1,000,299	15	23,850	1	823,392	7	22,708	15	790,758	11
Drawback United Kingdom	6	10	164,348	18	68	4	190,261	10	8	...	83,345	7

\* The Chester Office assays and marks a great quantity of Watch Cases, but as they pay no duty, the weight is not given in this statement. The Liverpool watchmakers send their cases to Chester to be stamped.

† The last duty paid at this office was in July, 1869.

## ENACTMENTS.

13 GEORGE III, c. 52; 24 GEORGE III, c. 20. Makers of plated goods in Sheffield must not put letters on them unless they have first been approved by and registered with the Company.

6 & 7 WILLIAM IV, c. 69. Makers of plated goods in Scotland must not put letters upon them.

## NOTICES TO THE TRADE.

The following Notices to the Trade have been issued from the Assay Office, Goldsmiths' Hall, signed by Mr. William Robinson, the Deputy Warden :

London, *October 11, 1880.*

“SIR,—I beg to refer you to the following extract from a letter received from the Secretary of the Board of Inland Revenue, in reference to the payment of duty on plain gold rings: ‘As regards plain gold rings, not intended for chasing or engraving, the Board adhere to their determination, that they must be regarded as wedding rings and duty paid accordingly.’”

“ASSAY OFFICE, GOLDSMITHS’ HALL,

“*December, 1881.*

“All plain gold rings, *irrespective of weight*, not intended to be set with stones, or to be chased or engraved, will be regarded as wedding rings for the purposes of duty.—By order of the Board of Inland Revenue.”

“ASSAY OFFICE, GOLDSMITHS’ HALL,

“*August, 1882.*

“Referring to the Notice issued from this Office in December, 1881, notice is hereby further given that all plain gold rings, *irrespective of weight*, not intended to be set with stones, or to be chased or engraved, will be regarded as wedding rings for the purposes of duty, *and must be sent to Goldsmiths’ Hall to be assayed and marked before sale.*—By order of the Board of Inland Revenue.

“WM. ROBINSON, *Deputy Warden.*”

We may likewise mention that the duty is no longer levied on mourning rings when sent to be assayed and marked. It was discontinued to be charged in October, 1878, by an order from the Board of Inland Revenue. So that now all rings (other than plain gold rings irrespective of weight) are exempted from duty and compulsory Hall-marking.

EXTRACT FROM THE REPORT OF THE COMMITTEE  
OF THE HOUSE OF COMMONS.

*Appointed to inquire into the manner of conducting the several  
Assay Offices in London, York, Exeter, Bristol, Chester,  
Norwich, and Newcastle-upon-Tyne, ordered to be  
printed in 1773.*

The Report commences, that "in order to discover in what manner the several Assay Offices in London, Chester, Exeter, and Newcastle-upon-Tyne (being the only Assay Offices which they find are now kept up in this kingdom) have been conducted, ordered the Assay Masters to attend them, and produce an account of the number of Goldsmiths, Silversmiths, and Plate-Workers, etc.—the names and places of abode of those now living that have entered their marks, also an account of the weight of all the gold and silver plate assayed and marked at each office for seven years last past."

From this it appears that the offices at York, Bristol and Norwich were not then in operation.

As to the Goldsmiths' Hall, London, Mr. David Hennell, Deputy Warden, stated that there are at the said office two weighers, four drawers, and two assayers; and described what their duties were. Mr. Fendall Rushworth, Senior Assay Master; Mr. George Fair, Clerk to the Company; and Mr. Richard Collins, Fireman and Drawer, were also examined as to the annual diet tried on May 28, the modes of assay, etc.

Mr. W. Hancock, a silversmith of Sheffield, said that his work had been injured by scraping; and he went to the Hall, and gave some drink to the Assay Master and scraper, since which time his plate had been less damaged. Mr. Spilsbury said that drawers or scrapers, if inclined, had opportunities of delivering to the assayer better silver than they scrape from the work; that the assayer had an opportunity of wrapping in lead what scrapings he pleased, to put upon the cupels which he delivered to the fireman; and as the standard mark is put upon the silver by the report of the assayer alone, he had opportunities of favouring any silversmith he pleased; that he had several times treated the workmen with drink; and thought it of consequence to be on good terms with the scrapers, as they had the power of showing favour; for when his plate had been objected to, he had known those difficulties removed by giving liquor at the Hall.

As to the office at Chester, Mr. John Scasebrick, the Assay Master, described the mode of operating: if pieces came from which he could cut bits, he did so; if not, he scraped off sufficient for the assay and wrapped it in lead, and when the furnace and cupels were hot enough he refined the assay, but no flux was used, because the lead refined it. If it came out 11 ounces 2 dwts. fine silver, it was marked with the lion, the leopards head, the city arms (being three lions and a wheatsheaf), and the letter for the year, the letter for the present official year (1772-3) being U. Sometimes it is passed at 11 oz., but

then the owners are written to to be more cautious for the future. He had no fixed salary—his profit never amounted to £10 in any one year; the diet was never sent to the Tower to be assayed. When asked how he knew when silver was sufficiently assayed, he answered: "We know by the assay: it first has a cap over it, then that works off in various colours; and after that it grows quite bright, and then we know all the lead is worked away."

Mr. Matthew Skinner, Assay Master at Exeter, described the mode of work. When asked to describe his method of assaying silver, he said: "I take a small quantity of silver from each piece (the quantity allowed by Act of Parliament is eight grains from every pound troy weight), which I weigh by the assay pound weight; I wrap it up in a thin sheet of lead, and when the furnace is properly heated, the assays are put in and fired off; they are taken out when cool, and then weighed, and from the waste we ascertain the goodness. That the standard for plate is 11 oz. 2 dwts. of fine silver, and 18 dwts. of alloy, but they allow a remedy of 2 dwts. in the pound. That the marks he strikes upon wrought plate are the lion, the leopard's head, the Exeter mark (which is a castle), and the letter for the year; that the letter for the present official year (1772-3) is Z, in Roman character; that the letter is appointed annually, at the first Hall meeting after the 7th August, and goes through the whole alphabet; and that A will be the letter for next year."

Mr. Matthew Prior, Assay Master of the Goldsmiths' Company at Newcastle-upon-Tyne, described his mode of assaying: "That of silver by fine lead; and his flux for gold was aqua fortis, fine silver and lead. That he puts four marks upon the plate, viz., the lion, the leopard's head, the three castles, and the letter for the year; and that the letter for the present official year (1772-3) is D."

Mr. David Hennell described a fraud which was sometimes attempted by dishonest workers, called a *convoy*, to deceive the assayer. He said: "If scrapings or cuttings are taken from different pieces of the same sorts of plate, the whole mass so cut or scraped may prove standard, but several of these pieces may not be standard; and that it is common to put good pieces in spoons, etc., to the amount of 10, 12, or 15 dwts. above standard amongst the bad ones, as a kind of *convoy* for the rest; but if that is suspected, they separate it, and make different assays of all the parts, and if they find one part worse than standard they break the whole."

Another fraud spoken of by several witnesses was inserting iron, brass, etc., in the handles of snuffers, tankards, sauce-boats, etc., which had escaped detection at Goldsmiths' Hall, and had been marked accordingly.

An appendix to this report contains the names and places of abode of all the goldsmiths, silversmiths, and plate-workers then living, that have entered their marks in the Assay Office in Goldsmiths' Hall, in the City of London, March 8, 1773.

The names and trades of the then present wardens and assayers of the Goldsmiths' Company, and when, at what times, and by whom they were respectively elected.

The oath taken by the Assayer at Goldsmiths' Hall.

The Appendix also contains an account of the prosecutions which had been commenced and carried on by the Company of Goldsmiths of the City of London, against any person or persons for frauds or abuses, in gold or silver plate, within seven years then last past :

"In 1767 William C., working silversmith, was prosecuted by indictment upon Stat. 28 Edw. I, and Stat. 6 George I, c. 11, for soldering bits of standard silver to tea-tongs and shoe-buckles which were worse than standard, and sending the same to the said Company's Assay Office, in order fraudulently to obtain their marks to the same.

"In 1768 William K., of London, working silversmith, was prosecuted by indictment upon the said statutes for making two salt cellars worse than standard, and selling them for standard.

"In 1770 James M. E. and partners were severally prosecuted by actions on Stat. 12 George II for making gold chains worse than standard; and Roger S. and others were prosecuted for selling gold watch-chains worse than standard.

"In 1778 John G. and William V., watchmakers, were prosecuted for selling two silver watch-cases without being marked, and which on that account were stopped at the Custom House in London, on their being found in a cask of hardware, in which action they suffered judgment to go by default."

#### PLATE MARKED WITH FALSE PUNCHES AND OTHER OFFENCES.

A consideration of this subject by the Government is of the highest importance, and the perpetrators of forged Hall-marks should be sought for with diligence and visited with condign punishment. Not only is it an evasion of payment of the duty and a deception towards the public, but it throws suspicion upon plate bearing the genuine stamps, and public confidence is destroyed.

At the present day the sale of antique plate with forged Hall-marks is carried on to a great extent, especially in England, where, in consequence of the publication of tables of date-marks, its precise age may be ascertained, and the value of old plate having thereby increased enormously, forgers are busy counterfeiting the ancient marks not only in England but on the Continent. In many cases unprincipled dealers are cognisant of the fact, and assist in spreading the falsifications throughout the country. It is incumbent upon the authorities to use their best endeavours to put a stop to such practices, and seize all spurious plate wherever it may be found, and the dealer (who is bound to know from whom he purchases plate) be made amenable and subject to penalties as in France.

We subjoin some of the cases of fraud which have been adjudicated upon.

In the records of the Goldsmiths' Company is an entry, dated May 4, 1597: "The Attorney-General filed an information against John Moore and Robert Thomas, 'That whereas it had been heretofore of long time provided by divers laws and statutes for the avoiding deceit and fraud in the making of plate, that every goldsmith should, before the sale of any plate by him made, bring the same to Goldsmiths' Hall for trial by assay, to be touched or marked and allowed by the wardens of the said Company of Goldsmiths; the which wardens by their indenture, in their search, find out the aforesaid deceitful workmanship and counterfeit, also of plate and puncheons; yet the said I. M. and R. T., being lately made free of the Goldsmiths' Company, did about three months past make divers parcels of counterfeit plate, debased and worse than Her Majesty's standard twelve pence and more in the ounce, and to give appearance to the said counterfeit plate being good and lawful, did thereto put and counterfeit the marks of *Her Majesty's lion, the leopard's head, limited by statute, and the alphabetical mark approved* by ordinance amongst themselves, which are the private marks of the Goldsmiths' Hall, and be and remain in the custody of the said wardens, and puncheons to be worked and imprinted thereon, and the said J. M. did afterwards sell the same for good and sufficient plate, to the defrauding of Her Majesty's subjects,' etc. They were convicted, and sentenced to stand in the pillory at Westminster, with their ears nailed thereto, and with papers above their heads stating their offence to be "For making false plate and counterfeiting Her Majesty's touch." They were then put in the pillory at Cheapside, had one ear cut off, and were taken through Foster Lane to Fleet Prison, and had to pay a fine of ten marks.\* Although this is the first mention of *Her Majesty's lion*, or lion passant, and the *alphabetical mark*, yet they were both used long before this date. The lion passant is first found on plate of the year 1545, and the alphabetical mark was doubtless used since the first Charter was granted to the Goldsmiths' Company in 1327, and is alluded to in an ordinance of 1336 as the "*assayer's mark*."

A case under the Statute of 7 & 8 Victoria, c. 22 (1844), was tried before Lord Denman at the Taunton Assizes in 1849. Two silversmiths were indicted for having in their possession a silver spoon having thereon a mark of a die used by the Goldsmiths' Company, which had been transposed from a silver skewer; and also a similar charge in respect to a silver soup ladle. The prosecution was instituted by the Goldsmiths' Company of London. The spoon and ladle were of modern make, but bore the mark of the year 1774. An officer of the Goldsmiths' Company proved that on clearing off the gilding and using a blow-pipe, he found that the spoon and ladle were not made in one piece, which would be the ordinary mode

\* This was the usual punishment for similar offences. In Belgium it was slightly varied; the goldsmith convicted of having fabricated base gold or silver was led to the market place, and there had his ear nailed to a pillar, where he remained thus fixed, until he released himself by leaving a piece of his ear behind him.

of manufacture, but that the parts bearing the marks were "inserted" or "brought on." A working silversmith proved that by direction of the prisoners he had made and sent to them two silver bowls for spoons; that they were afterwards returned to him with handles attached to be gilt, and when he burnished them he perceived the old Hall-marks; that the bowls and stems or handles were generally made together. The defence was that the facts proved did not amount to a *transposition*, but were an *addition*, and as such were not a felony, but came under the fifth section of the Act, which imposed a pecuniary penalty for the offence.

It was suggested that the spoon and ladle were made by using old silver skewers, with the old Hall-mark, for the stems, and adding to them bowls and figures at the top called "apostles," in order to give them the appearance of old plate, and that this was an addition. It was admitted by the prisoners' counsel to be a fraud in contravention of the Act, but not a felony under the second section. The jury found that it was not a *transposition* but an *addition*, and the prisoners were discharged. The judge remarked however: "It appears to me very much to be questioned, at least, whether the description of *transposition* in the one section is not precisely the same as the description of *addition* in the other section."

1876. D. L. G., a dealer carrying on business in London, was convicted at the Central Criminal Court in August, 1876, of feloniously altering and transferring a certain mark of a die used by the Goldsmiths' Company under the following circumstances. A customer found displayed in the prisoner's shop a coffee-pot, Hall-marked and bearing the letter m of the year 1747, there being appended to it a label with the words "120 years old." This he purchased for £10. He also purchased a small silver ewer bearing the Goldsmiths' letter for 1744.

It being discovered that these articles were of recent manufacture, the Goldsmiths' Company issued a writ against the prisoner to recover penalties under sect. 3 of the Act 7 & 8 Victoria (1844); in regard to which, under another section, a dealer could, however, be protected if within twenty-one days he gave up the name of the person from whom he bought the article. He at first stated that he had bought it in the way of trade, and did not know from whom, but he afterwards gave the name of a working electro-plater, who was thereupon arrested, and on the prisoner's evidence, being committed for trial, pleaded guilty. Judgment was postponed, and his evidence taken against the principal offender, from which it appeared that he had transferred to the coffee-pot and ewer certain old marks from pieces of silver brought to him by the prisoner for that purpose, the prisoner agreeing to purchase those articles if the witness would put the old marks upon them. The offenders were thereupon sentenced, the dealer to six months' and the electro-plater to two months' imprisonment, in both cases with hard labour.

A few hints may be acceptable to the collector in his investigation of antique plate.

By the electrotype process, an ancient vase, cup, or any piece of plate, may be moulded with the greatest exactness, showing the minutest chasing and engraving and even the hammer-marks of the original, as well as the Hall-mark itself. These reproductions are difficult of detection to the uninitiated, but an expert will at a glance discover the spurious copy, although the means by which he arrives at such a conclusion are not so easily explained. An experienced numismatist will, by the feel as well as the sight, distinguish between a true and false coin; so a perceptible difference will be observed between a genuine piece of old chased silver and its modern prototype. There is about the latter a greasy, unsatisfactory appearance, which a practised hand and eye will at once detect. Of course in these electrotype copies the reverse would show the crystals formed in the process; but these are inside the cup or vase, and if in sight are tooled over to prevent detection.

Sometimes English Hall-marks are cut from a spoon or small article and transferred to a large and more important piece of plate, such as a cup or vase, perhaps of old German manufacture. This might be detected by an assay, to ascertain if the quality correspond with the English standard, foreign plate being usually inferior, which could be done with little trouble and at a trifling cost at an Assay Office, by scraping a few grains from the piece. On close examination with a magnifier, the transposed fragment containing the Hall-mark may be traced by the line round the edge, which is generally inserted with solder; or, if highly polished, the junction may be observed by applying the fumes of sulphur, or by the blow-pipe.

In examining pieces with supposed counterfeit or forged Hall-marks several indicia must be specially considered. We must first try and divine the motive of falsification; whether it be to pass off inferior or base metal as standard, or whether the object be to deceive by making the piece appear of a more ancient date than it really is, by placing the counterfeit of the old die upon good silver and taking advantage of the increased value between antique and modern plate. In the first case we easily arrive at a safe conclusion by an assay; in the second we must to a great extent be guided by the style and fashion of the vessel, and judge whether they correspond with the date assigned to it by the stamps, which, if copied accurately from the English Hall-marks, can be easily ascertained. Again, the methods of manufacturing plate, ancient and modern, are essentially different, as indicated by the presence of hammer-marks, etc. The style of ornamentation in repoussé, engraving and chasing differs materially; the colour and tint of old gilding is also difficult to imitate. Moreover, we must not be misled or taken off our guard by abrasions, marks of wear and tear, or rough usage, as these are easily counterfeited.

Another method of detecting spurious plate is by a close observation of the position of the Hall-marks on the piece of plate under examination. The stamping of plate at the Assay Offices is not done at random, but is subject to official orders and regulations,

and rules are issued instructing the stamping clerk on which particular part of each piece the punch is to be applied. This established practice dates from an early period, and was so constant that any deviation will, to a connoisseur, raise in his mind doubts of the genuineness of the piece under inspection. From habit, any person accustomed to examine ancient Hall-marks knows exactly the position in which they ought to be placed, and an inexperienced person will do well to compare a doubtful piece with an undoubted specimen, and form his judgment accordingly.

Spoons are sometimes found metamorphosed into "*Postiles*" by the addition of a modern statuette of a saint cut from a German spoon.

In Holland and in Germany spoons are still made in the style of the sixteenth and seventeenth centuries, and recently large quantities have come into the English market; but by the Hall-marks they are easily recognised, and if not equal to English standard are now prohibited for sale unless previously stamped at Goldsmiths' Hall.

In genuine apostle spoons, the statuette is frequently affixed to the end of the stem by means of solder, but in a particular manner, e.g., the end of the stem is filed downwards to a point like the letter V, and the pedestal of the figure is wedge-shaped to fit closely into the opening and fastened with solder. Modern additions are cut straight off and soldered on, usually in a very clumsy and unsatisfactory manner.

We may here remark that the old-fashioned French pattern spoons which have been superseded by the modern fiddle-head, instead of being consigned to the crucible, are purchased by silversmiths at the *melting price*, the bowls being chased with fruit and gilt, and form very elegant spoons for dessert; but of course the chasing is modern, and not of the date indicated by the Hall-mark. The large old-fashioned plain tea-kettles, teapots and milk-jugs of the last one hundred and fifty years are in like manner elaborately chased or engraved by modern artists.

Deception is practised in many other ways. For instance, an antique silver bas-relief with its Hall-mark is soldered into the centre of a salver, the border being modern and very heavy, the former weighing perhaps no more than five or six ounces, and worth 40s. to 50s. per oz., the latter twenty or thirty ounces, made at a cost of about 8s. per oz. The new Hall-mark is erased, leaving only the old one visible, and the purchaser is deceived, thinking the whole salver is antique.

In old times the *Beef-eaters* (as they are termed) of the Tower, when in their pride of office, with the old Stuart costume, wore on their left arm a large silver badge or cognisance, having the arms of the ordnance (three mounted cannons) in a handsome scroll border, measuring about ten inches by eight, of oval form. From motives of economy the late administration ordered these emblems to be sold for their intrinsic value. The purchaser having about twenty of these silver medallions conceived the idea, in preference to melt-

ing them down into ingots, of converting them into articles of general use; so by adding silver branches with nozzles for candles on the lower parts of the badges, transmogrified them into very handsome sconces to hang upon the walls; the old Hall-marks upon the medallions proving uncontestedly to an unwary purchaser the antiquity of these cleverly adapted articles.

The duty mark of the sovereign's head, denoting payment of the impost, was first used in 1784. This additional stamp at once proclaims the comparatively recent date of a piece of plate. To remedy this, the intrusive stamp is frequently erased, leaving only *four* marks, as previously used, instead of *five*, which, if it does not convince every collector, at any rate puzzles him, and in many instances the deception is successful.

Even the experienced collector may occasionally be deceived, and it requires somewhat more than a hasty glance to arrive at a satisfactory conclusion on the merits or demerits of a piece of plate, e.g., an isolated spoon, with cleverly imitated Hall-marks, might pass muster, but when a whole set is produced suspicion is naturally aroused, and a more scrutinising investigation with the magnifying glass becomes necessary. We shall perchance discover that the three or four Hall-marks exactly correspond on each spoon, and all are precisely in the same relative position or distance from each other, the same angle of inclination of each punch, in fact, the exact counterpart in the minutest particular. Now a little reasoning on this coincidence will prove that such a close resemblance of one set of stamps to another amounts to an impossibility on genuine spoons, when we consider the method of stamping at the Hall, the marks being punched with several punches at different times, the maker placing his registered stamp upon the article before he sends it to be assayed, and after the assay is completed the Hall-marks are placed by its side.

TRANSFORMATIONS are common, and old-fashioned articles of plate are frequently beaten out, added to, or ornamented in such a manner as to render them serviceable and attractive, still retaining the ancient Hall-mark, although it appears in a wrong position on the piece. Old saucepans of Queen Anne's time having become unsaleable, are converted into tankards and mugs; dishes originally plain are turned into chased waiters or baskets; old decanter stands (now out of date) are, by trifling additions, turned into soy frames, etc.

These transformations have been dealt with to a certain extent by 7 & 8 Victoria, cap. 22, sect. 5. Manufacturers are allowed by this Act to add to any piece of silver a quantity not exceeding one-third of the whole, which additional piece may be sent to the Goldsmiths' Hall and stamped, but these additions must be made in such a manner as not to alter the original use for which it was intended; thus, a piece may have a foot, handle, spout, or stand affixed; an old tankard may have a lip attached for pouring out liquids, but

it must not have a spout added so as to serve as a coffee-pot. In fact, no piece whatever may be diverted from its original use by any addition or alteration. Pieces of Hall-marked plate which have been added to beyond the limit of one-third proportion to the weight of the article are subject to a duty upon the whole, and must be stamped accordingly. The old Hall-marks, in this case, are not obliterated, but a new series of Hall-marks are placed under the original marks; hence the occurrence of these two sets of Hall-marks reveals the alterations and additions made by the manufacturer.

The Hall-marks were formerly placed on plate by rule and not by chance, according to the form of the piece. Before the year 1700 the marks were placed upon cups and bowls outside, on the margin, near the mouth. On tankards they will be found on the margin to the right of the handle, and if a flat lid, straight across in a line with the purchase-knob or sometimes upon the flange; dishes and salvers, upon the faces. At and after Queen Anne's period, these rules were altered, and instead of being so conspicuously situated, the marks were placed on the backs, and upon cups and bowls were stamped underneath or inside the hollow stem of the foot, and inside the lids of the tankards. Any variation from these rules will naturally give rise to suspicion, and a careful examination will be necessary to ascertain whether the piece of plate has been altered from its original shape as before mentioned.

In early spoons the leopards' head, crowned, was placed inside the bowl close to the stem, the maker's mark, date letter, and lion on the back of the stem; but on rat-tail spoons of the latter half of the seventeenth century all the four marks were placed on the back of the stems. The books of the Goldsmiths' Company of London having perished in the great fire of 1666, the orders for the application of stamps in their relative positions on articles of plate are unknown, but there was evidently a regular system adopted, as in France. The application of the punches in that country was entrusted to the comptrollers of the bureaux, and in this operation to ensure uniformity a catalogue was published previous to the prohibition of massive plate in 1679, and again, in 1819, giving instructions for placing the stamps in the exact positions indicated on each piece of plate. A new catalogue was issued in 1838.

A case of considerable importance came under the immediate notice of the late Mr. Chaffers. This case was afterwards tried before the Court of Queen's Bench and the Court of Appeal. In the years 1872 and 1873 a silversmith sold to a collector a large service of Queen Anne plate, consisting of spoons, forks, knives, etc., of all sizes, suitable for dinner and dessert, numbering upwards of six hundred pieces. Half the articles had on the ends of each of the stems a bust of Queen Anne, the other half a bust of her husband, Prince George of Denmark. The very magnitude of this service naturally caused a suspicion of its genuineness, and on close inspection it was discovered that all the stamps were forgeries.

The service consisted of the following :

326 table, dessert, and tea spoons.  
17 gravy spoons, fish slices, ladles, and butter knives.  
180 silver-handled knives and forks.  
120 gilt dessert knives, forks, and spoons.

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643

It may be desirable to give a more minute description of these particular articles as a caution to future collectors, especially as many most imposing pieces of plate of the time of William and Mary and Anne have come under our notice bearing, in some cases, identical marks, and being evidently from the same source; and although of different periods, bearing makers' initials which were never entered at Goldsmiths' Hall, or if imitated, were not in existence at the date falsely indicated.

Those pieces with the bust of Queen Anne bear four Hall-marks all cast in the same mould as the stem itself. These were: (1) Britannia; (2) lion's head erased; (3) date letter H, of the year 1703; and (4) the maker's initials, *PE*, crowned. The pieces with the bust of Prince George of Denmark have three marks cast, but on several the fourth, indicating the date, is struck with a false punch of the Court hand *R*, of 1712-3. The maker's initials are *JJ* in italics, no such letters being entered in the book at Goldsmiths' Hall of that date. Other pieces of an equally suspicious character, bear the same struck letter *R*, of 1712, the other three being cast, and the maker's initials, *H. B.*, not found at the Hall of that date.

We may also add that on an assay being made, the quality of the silver was far below the Britannia or New Standard. The fraud having been brought to the notice of the House of Commons, application was made to the Goldsmiths' Hall for information, and their clerk, Mr. Walter Prideaux, reported on June 22, 1880, as follows :

"In the years 1872 and 1873 a silversmith in London, in an extensive way of business, sold a large quantity of silver plate to a customer. Last autumn a gentleman who is well acquainted with plate-marks saw this plate, and informed the owner that it was spurious.

"Hereupon the Goldsmiths' Company were communicated with. Their officers were sent to examine the plate, and over six hundred pieces were found to bear counterfeit marks.

"Application was then made to the seller, and he was informed that the Goldsmiths' Company would sue for the penalties, unless he could relieve himself under the statute by making known the person, and the place of abode of the person, from whom he received it. After having seen the invoices he admitted the sale, and, after some time, during which he had the plate examined by several persons in the trade, gave the name and residence of a person who, he said, supplied him with all the articles in question. This person is a working silversmith in a small way of business.

"The Goldsmiths' Company thereupon applied to the last-mentioned person, who examined some of the plate in a cursory way, and after some time, replied through his solicitor that he was not prepared to admit that he sold the plate, or that he had ever had the plate in his possession; but that if the wares in question had been sold by him, they must be some of certain wares which in 1872 he either bought or received in exchange from a person whose name he mentioned, who is dead.

"The solicitor of the first person applied to was then asked by letter whether he was prepared by production of his books, or in some other manner, to substantiate his statement.

"Whereupon he produced invoices which covered about six hundred pieces of plate answering the descriptions of the plate which is the subject of inquiry, and cheques to order for payments made for it, all of which cheques appear to have passed through a bank, and are duly endorsed.

"The circumstances bore a very suspicious appearance, but the Goldsmiths' Company were advised that the evidence was not such as would be deemed sufficient in a court of law, and that they would not be doing right to continue the proceedings against the person who apparently had cleared himself under the provisions of the Act of Parliament.

"They thereupon commenced proceedings against the person from whom he asserts that he bought the plate in question, and these proceedings are now pending.

"The defendant has raised a point of law under the Statute of Limitations, which is set down for argument on demurrer.

"The articles in question purport to be of the time of Queen Anne, before the duty was imposed, and therefore do not bear the duty mark."

This case came before the Court of Queen's Bench on November 12, 1880; Robinson, a deputy warden of the Goldsmiths' Company, being the plaintiff, and Currey the defendant.

This action was brought by the plaintiff to recover penalties amounting in the aggregate to £6,430, from the defendant, a silversmith, of Great Sutton Street, Clerkenwell for having sold 643 articles of silver bearing a spurious mark, the penalty for each offence being £10. The defendant pleaded—first, that he had bought the articles from a well-known dealer in Islington, and had resold them in ignorance that the marks were forged; and secondly, that the plaintiffs could not maintain the action, as it had not been brought within the period specified by law—7 & 8 Vict., c. 22, to amend the laws then in force on the marking of gold and silver wares in England. The offence was clearly proved, but a point of law was raised as the cause of action did not arise within two years before the action was brought. On November 17, the Court, consisting of Justice Field and Justice Manisty, gave judgment for the

defendant on the ground that the action had not been brought within two years of the time of the offence.\*

The Goldsmiths' Company, however, were not satisfied with this decision, and appealed. The case came before the Court of Appeal, consisting of the Lords Justice Bramwell, Baggallay, and Lush, on April 2, 1881. Mr. A. Wills, Q.C., and Mr. Webster, Q.C., and Mr. Coxon were Counsel for the Goldsmiths' Company; Sir John Holker, Q.C., Mr. Crump, and Mr. Jones, represented the defendant (the then respondent).

The Court of Appeal reversed the judgment of the Divisional Court, as they were unanimously of opinion that the statutes did not apply in this case, as the plaintiffs were neither "common informers" nor "aggrieved persons," who could only bring actions respectively within one and two years. The Company were not restricted as to the periods in which they could bring actions for penalties against persons infringing the law. The judgment of the Court below was, therefore, reversed, with the costs of the demurrer and also of the appeal.†

The following paragraph in the "City Press" of December 23, 1881, announces the termination of the action by a verdict for the plaintiff and full amount of penalties, amounting to £6,430:

"The proceedings by the Goldsmiths' Company for the recovery of 643 penalties of £10 each in respect of the sale by a well-known dealer in Oxford Street of a large quantity of spurious Queen Anne plate have been terminated by the defendant abandoning his defence. Judgment has been signed by the Goldsmiths' Company for the whole of the penalties in question. We understand, however, that the amount of the penalties may probably be reduced by the Company."

The Criminal Law Consolidation Act of 7 & 8 Victoria, which we have quoted (page 103), "for preventing frauds and abuses in the marking of gold and silver wares or possessing such without lawful excuse," imposes a penalty of £10 for each article. This comparatively trifling penalty (which formerly was death, or at least transportation for a lengthened term), when a number of forged articles are detected, increases proportionately, as we have seen, to a large amount; but with larger and more massive pieces of plate, each of which would weigh fifty to a hundred ounces, requiring only one Hall-mark, if that be forged, the penalty of £10 is cheerfully paid, and the forger, for this trivial compounding of felony gets off scot free. Hence whether a piece weighs half an ounce at the cost of a few shillings, or a hundred ounces at the cost of as many pounds, the penalty is the same. At the present moment we know of several most imposing silver vases of the time of Queen Anne bearing forged Hall-marks, for which great prices have been paid. If a

\* Law Reports, Q. B. D., Vol. VI, page 21.

† Law Reports, Q. B. D., Vol. VII, page 465.

limit were put to the weight, corresponding to the penalty, the law might prove effective. As it is now, a premium is held out for placing the forged marks on large and important pieces of plate.

Before the introduction of milling the edges of coins, in the reign of Queen Elizabeth, the dishonest were accustomed to clip small pieces carefully from the edges, which being struck, were not always in a true circle when they were issued from the Mint. Although the weight was diminished, the fraud was not easily detected. This system of peculation was, it was thought, put a stop to by the milled edges being placed upon the coins in the reign of Queen Elizabeth. But although baffled by this invention, the ingenious thieves discovered another system of fraud, professionally called "*sweating*." They placed a large number of sovereigns loose in a coarse linen bag; this being violently shaken, rubbed off portions of gold which adhered to the sides of the bag, which was then burnt in an iron vessel, and the particles collected together. The coins after this operation had the appearance of being worn by circulation, until about thirty years ago the whole coinage was called into the Mint and allowed for by weight instead of being taken as currency. The public, upon whom the loss fell to a great extent, became more careful, and rejected the gold unless of full weight, and sovereign scales came into general use. This habit of weighing sovereigns was in time discontinued, and people judged from the appearance of the coin only. A more wholesome system of disintegration was then conceived, viz., filing off the edges of the gold coin and afterwards milling them afresh, the size and weight being thus considerably reduced, but the fresh appearance of the surface preserved. At the Liverpool Sessions in 1879, a man was sentenced to twelve months' imprisonment for "*sweating*" sovereigns and reducing them in size by one twenty-fourth. The Recorder said hundreds of sovereigns, which had a new milling substituted for the genuine one, had in a short time found their way into the bank. The case had been waiting the judgment of a Court of Criminal Appeal, which, by a majority of the judges, was against the prisoner.

A somewhat curious case was tried at the Assizes held at Manchester, on May 1, 1905, before Mr. Justice Bray; when Joseph Adelman pleaded guilty to an indictment under the Gold and Silver Wares Act, 1844, charging him with transposing the Hall-marks stamped upon nineteen rough strips of gold by the Goldsmiths' Company of Chester to the corresponding number of half-hoop rings and with uttering the same.

The prisoner, who was a working jeweller in Manchester, had been accustomed to send rough strips of 18 carat gold to the Goldsmiths' Company of Chester to be assayed and stamped. The Hall-mark was impressed at the end of each of these strips, and the prisoner had cut off those portions of the strips, and welded each of them on to a finished half-hoop ring. These rings were not all of the same standard. One was above the standard, four of the full

18 carat standard, five within half a grain of the standard, seven over 17 carats, and two of 16 and 15 carats respectively.

The reason given for the offence was that an urgent order for half-hoop rings had come to the prisoner when he had none in stock which had been assayed and Hall-marked, and that it would have taken too long to complete the rings in stock and have them assayed.

The judge said he would believe that there had been no actual fraud in the case, but that he must pass such a sentence as would serve as a deterrent, and he therefore sentenced the prisoner to one month's imprisonment, without hard labour, and to pay twenty guineas towards the cost of the prosecution.



TABLE OF MARKS.

TABLE OF MARKS used in 1920 at the Assay Offices in England, Scotland, and Ireland

Assay Town.	Description.	1. Quality.	2. Standard.	3. Assay Town.	4. Date.	5. Mark
LONDON. Established 14th Century.	Gold 22 karat.	22	Crown	Leopard's head without a crown	Letter	Initi
	" 18 "	18	Crown	Leopard's head	Letter	Initi
	" 15 "	15.625	Nil	Leopard's head	Letter	Initi
	" 12 "	12.5	Nil	Leopard's head	Letter	Initi
	" 9 "	9.375	Nil	Leopard's head	Letter	Initi
	Silver O.S.	Nil	Lion passant	Leopard's head	Letter	Initi
	" N.S.	Nil	Britannia	Lion's head erased	Letter	Initi
BIRMINGHAM. Established 1773.	Gold 22 karat.	22	Crown	Anchor	Letter	Initi
	" 18 "	18	Crown	Anchor	Letter	Initi
	" 15 "	15.625	Nil	Anchor	Letter	Initi
	" 12 "	12.5	Nil	Anchor	Letter	Initi
	" 9 "	9.375	Nil	Anchor	Letter	Initi
	Silver O.S.	Nil	Lion passant	Anchor	Letter	Initi
	" N.S.	Nil	Britannia	Anchor	Letter	Initi
CHESTER. Re-established 1701.	Gold 22 karat.	22	Crown	Sword and 3 sheaves	Letter	Initi
	" 18 "	18	Crown	Sword and 3 sheaves	Letter	Initi
	" 15 "	15.625	Nil	Sword and 3 sheaves	Letter	Initi
	" 12 "	12.5	Nil	Sword and 3 sheaves	Letter	Initi
	" 9 "	9.375	Nil	Sword and 3 sheaves	Letter	Initi
	Silver O.S.	Nil	Lion passant	Sword and 3 sheaves	Letter	Initi
	" N.S.	Nil	Britannia	Sword and 3 sheaves	Letter	Initi
SHEFFIELD. Established 1773.	Silver O.S. " N.S.	Nil Nil	Lion passant Britannia	Crown Crown	Letter Letter	Initi Initi
EDINBURGH. Established 1457.	Gold 22 karat.	22	Thistle	Castle	Letter	Initi
	" 18 "	18	Thistle	Castle	Letter	Initi
	" 15 "	15	Nil	Castle	Letter	Initi
	" 12 "	12	Nil	Castle	Letter	Initi
	" 9 "	9	Nil	Castle	Letter	Initi
	Silver O.S.	Nil	Thistle	Castle	Letter	Initi
	" N.S.	Britannia	Thistle	Castle	Letter	Initi
GLASGOW.* Established 1819.	Gold 22 karat.	22	Lion rampant	Tree, fish, and bell	Letter	Initi
	" 18 "	18	Lion rampant	Tree, fish, and bell	Letter	Initi
	" 15 "	15	Nil	Tree, fish, and bell	Letter	Initi
	" 12 "	12	Nil	Tree, fish, and bell	Letter	Initi
	" 9 "	9	Nil	Tree, fish, and bell	Letter	Initi
	Silver O.S.	Nil	Lion rampant	Tree, fish, and bell	Letter	Initi
	" N.S.	Britannia	Lion rampant	Tree, fish, and bell	Letter	Initi
DUBLIN. Established 1638. No New Standard silver marked here.	Gold 22 karat.	22	Harp crowned	Hibernia	Letter	Initi
	" 20 "	20	Plume feathers	Hibernia	Letter	Initi
	" 18 "	18	Unicorn's head	Hibernia	Letter	Initi
	" 15 "	15.625	Nil	Hibernia	Letter	Initi
	" 12 "	12.5	Nil	Hibernia	Letter	Initi
	" 9 "	9.375	Nil	Hibernia	Letter	Initi
	Silver O.S.	Nil	Harp crowned	Hibernia	Letter	Initi

\* The Glasgow Assay Office has used the thistle as an additional optional mark since 1914, on silver and gold of eighteen and two karats.

TABLE OF MARKS used in 1701-2 at the Assay Offices in England, Scotland, and Ireland.

Assay Town	Description.	1. Quality.	2. Standard.	3. Assay Town.	4. Date.	5. Maker.
LONDON. Established 14th Century.	Gold 22 karat Silver O.S. " N.S.	... ... ...	Lion passant Lion passant Britannia	Leopard's head crowned Leopard's head crowned Lion's head erased	Letter Letter Letter	Initials Initials Initials
EXETER. Re-established 1701.	Gold 22 karat Silver O.S. " N.S.	Leopard's head Leopard's head Lion's head erased	Lion passant Lion passant Britannia	Castle Castle Castle	Letter Letter Letter	Initials Initials Initials
CHESTER. Re-established 1701.	Gold 22 karat Silver O.S. " N.S.	Leopard's head Leopard's head Lion's head erased	Lion passant Lion passant Britannia	3 demi lions and wheatsheaf ditto ditto	Letter Letter Letter	Initials Initials Initials
NEWCASTLE. Established 1702.	Gold 22 karat Silver O.S. " N.S.	Leopard's head Leopard's head Lion's head erased	Lion passant Lion passant Britannia	3 castles 3 castles 3 castles	Letter Letter Letter	Initials Initials Initials
YORK. Re-established 1701.	Gold 22 karat Silver O.S. " N.S.	Leopard's head Leopard's head Lion's head erased	Lion passant Lion passant Britannia	5 lions 5 lions 5 lions on a cross	Letter Letter Letter	Initials Initials Initials
NORWICH. Re-established 1701.	Gold 22 karat Silver O.S. " N.S.	Leopard's head Leopard's head Lion's head erased	Lion passant Lion passant Britannia	Castle and lion Castle and lion Castle and lion	Letter Letter Letter	Initials Initials Initials
EDINBURGH. Re-established 1634.	Gold 22 karat Silver O.S. " N.S.	Assay mark Assay mark Britannia	( <i>Thistle</i> in 1759) ... ...	Castle Castle Castle	Letter Letter Letter	Initials Initials Initials
DUBLIN. Re-established 1638.	Gold 22 karat Silver O.S.	...	Harp crowned Harp crowned	( <i>Hibernia</i> in 1730) ...	Letter Letter	Initials Initials

## STANDARDS.

There are six legal standards for gold and two for silver, as follows:

## GOLD.

22 karats	=	917	millims.
20 "	=	834	" (Dublin only).
18 "	=	750	"
15 "	=	625	"
12 "	=	500	"
9 "	=	375	"

## SILVER.

11 oz. 2 dwts.	=	925	millims.
11 oz. 10 dwts.	=	959	"

FOR GOLD OF THE OLD STANDARD OF 22 KARATS, and sterling silver of 11 oz. 2 dwts., the mark was a lion passant. Previous to 1845 there was no distinctive mark between standard gold and sterling silver. But in that year, for gold, the lion was omitted, and the quality in karats and a crown substituted.

FOR GOLD OF 18 KARATS, a crown and the figures 18, instead of the lion passant (38 Geo. III, 1798).

FOR GOLD OF 22 KARATS (or the old standard), a crown and the figures 22, instead of the lion passant (7 & 8 Vict., 1844).

FOR GOLD MANUFACTURES OF THE REDUCED STANDARD (17 & 18 Vict., 1854), the leopard's head and date letter and the numerals.

15 karats	:	15 and .625	on separate stamps.
12 "	:	12 and .5	" "
9 "	:	9 and .375	" "

The numerals on these punches are to express, decimals, the quantity of pure gold in the article so marked, thus: pure gold being 24 karats.

15 karats	$\frac{15}{24}$	=	$\frac{5}{8}$	=	625	parts or millims in 1,000.
12 "	$\frac{12}{24}$	=	$\frac{4}{8}$	=	500	" "
9 "	$\frac{9}{24}$	=	$\frac{3}{8}$	=	375	" "

FOR SILVER OF THE NEW STANDARD OF 11 OZ. 10 DWTS. the marks are a figure of Britannia and the lion's head erased, instead of the lion passant and leopard's head (8 Will. III, 1697).

## England.

By far the most important of the English Hall-marks are those impressed in London. Probably out of every hundred pieces of silver plate in this country, ninety-nine were assayed at Goldsmiths' Hall. These marks are therefore first considered.

The marks on English silver stamped in London have never been more than five, and are reduced to four, although an additional mark is now placed on foreign silver assayed in England.

If we consider these marks in the order in which they were adopted, we find them in the following sequence:

The Leopard's Head.	The Lion's Head erased, and
The Maker's Mark.	Britannia.
The Annual Letter.	The Sovereign's Head.
The Lion Passant.	The Mark for Foreign Silver.

### I.—THE LEOPARD'S HEAD.

Taking first the London mark of the leopard's head, which was the earliest assay mark impressed on vessels of gold and silver, we give the forms of this stamp for the last six centuries.

This mark used to be called sometimes the "Liberdes Hede," sometimes the "Liberd Heed," and sometimes the "Catte's Face." The stamp itself was known as the "punson," and it was most zealously guarded.

It is mentioned in the statute of 1300 as "une teste de leopart"; and in the charter granted in 1327 to the Goldsmiths' Company, the puncheon of the leopard's head was then said to have been of ancient use. At all events, it is always found on assayed silver, from the middle of the fifteenth century.

The form of the head has changed at various times. At first the leopard's or lion's head crowned within a circle was used, and this form continued in use until early in the sixteenth century.



In 1519 the leopard's head appears with a different crown, and within a shaped outline.



From that time until the end of the seventeenth century, the crowned leopard's head was placed within a line following the shape of the head and crown. The appearance of the lion at this time is noble, and he appears as the crowned king of beasts.



In 1678 the head was once again and for the last time placed in a circle.



In 1697 the Britannia standard was introduced, and the lion's head erased was used instead of the leopard's head.



The form of this stamp has never been altered, and is still used in the same shaped outline, for the higher standard, at the present time.

The old standard was revived in 1720, and the leopard's head crowned was again used, but the shields at this time were of very uncertain shape.



In 1739 the shield was altered to a shape similar to that of the date letter.



After 1763 the head was made smaller and placed in a plain shield.



In 1822 the leopard's head was deprived of its crown, and denuded of its mane and beard—a great change from the bold front presented in the old punches; and it has ever since looked more like a half-starved cat than a lion.

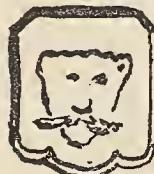


Indeed, from the earliest times until 1896, this mark has been constantly changed, and each change has been for the worse.

The leopard's head of the last cycle, adopted in 1896, however, certainly is a great improvement, though the shield may not meet with universal approbation.



The form of the leopard's head and shield is at the present time :



## II.—THE MAKER'S MARK.

This mark was first made compulsory in 1363, although it was no doubt used before that time. The early workers almost invariably employed a symbol or emblem, such as an animal, fish, crown, star, or rose. It was ordered to be “a mark of the goldsmith known by the surveyor.” In 1379, “Every goldsmith shall have his own proper mark upon the work.” In 1433, “The mark or sign of the worker.” This mark was frequently a single letter, and frequently two letters for the Christian or surname of the maker. In 1675, the Goldsmiths’ order enjoins that “the plate workers shall bring their marks to Goldsmiths’ Hall, and there strike the same in a table kept in the Assay Office, and likewise enter their names and places of

habitation in a book there kept for that purpose, whereby the persons and their marks may be known unto the wardens of the said company."

In accordance with the Act of 1697-8 the maker used the first two letters of his surname in lieu of his initials. This enactment compelled a great number of makers to obtain new punches; but in 1720, when this Act was repealed, many makers returned to their former marks. The matter was settled once and for all by the statute of 1739, which directed the makers to destroy their existing punches, and substitute the initials of their Christian and surnames, of entirely different types from those before used.

Sometimes a small mark, such as a cross, star, etc., is found near the maker's mark; it is that of the workman, for the purpose of tracing the work to the actual maker thereof; in large manufactories some such check is indispensable.

### III.—DATE MARK.

A letter of the alphabet. This was the assayer's mark, and was introduced in 1478, and since that time a date letter has been regularly used, at the London Assay Office. The various alphabets, each composed of twenty letters, have constantly succeeded each other, different characters having been used at different times. The letters used are from A to U or V inclusive; the letters J, W, X, Y, and Z, were, however, always omitted.

At first the letter was enclosed in a shaped outline following its form, but since 1560 the letter has been enclosed in an heraldic shield, the design of which has constantly varied.

Each Assay Office has its peculiar alphabetical mark, indicating the year in which the plate was assayed and stamped; and, therefore, plate that was stamped in any other place than London had to be, when entered for drawback, accompanied by a certificate of the date from the office in which it was assayed and stamped.

In London, previous to the Restoration, the annual letter was changed on St. Dunstan's Day (May 19), when the new wardens were elected. Since 1660 the assay year commences on May 30, and the new wardens were appointed on the same day in each and every year.

The debased standards of the coinage of the previous twenty or thirty years were raised by Queen Elizabeth to their former purity, and in February, 1560-1 all the base money was called in by proclamation. The minutes of the Goldsmiths' Company record that on June 18, 1561, "the first dyett of the new standard was tried"—that is, the trial of the quality of gold and silver of the new standard of the year ending in June, 1561. The restoration of what should be more properly styled the *old sterling standard* by the Queen, was commemorated by an alteration in the style of the date letters, or rather, their enclosures. This change is notified in a minute of the Goldsmiths' Company, dated June 16, 1560, and is indicated by the use of a regular shield instead of an escutcheon taking the form of a letter.

Cycles 14 and 16 being both in small Roman letters, and in similar shields, it is at first sight difficult to distinguish the dates of 1776-95 from those of 1816-35. The following remarks will assist us in doing so. The former alphabet up to i of 1784-5 is not accompanied by the duty mark of the King's head, there being only four marks. After that date down to the g of 1822-3 there will be no difficulty, as there is an additional mark; but from 1824 down to 1835 there would be nothing but the King's head (the portrait of Geo. III being changed for Geo. IV) to depend upon, except that in that very year, 1823, the crown was taken from the leopard's head, and it remains uncovered to the present day.

It will be noticed that in the various alphabets the sovereign's name appears at different times; the explanation being that the date of the commencement of the reign may be before or after the date of the change of the annual assay letter.

#### IV.—THE STANDARD MARK.

The standard mark of the lion passant has been used on all standard gold and sterling silver, from 1545 until the present time, except from 1696 to 1720. The first mention of the lion passant is in the records of the Goldsmiths' Company in May, 1597, where it is called "Her Majesty's Lion." It is not referred to in any statute until 1675. The earliest piece we have met with bearing the mark of the lion passant is the silver gilt rose water dish and ewer, bearing the London Hall-marks for 1545-6, now at Corpus Christi College, Cambridge. The lion passant may, however, have been used in one of the intervening years between 1540 and 1545, but no pieces have come under our immediate notice.

The following representations of the lion passant are of those used by the Goldsmiths' Company, the provincial marks vary slightly from those employed in London.

The lion was always represented as passant guardant, and during the first few years was life-like, crowned, and enclosed in a shaped outline. The lion used at the present time is not guardant.

The form of the crowned lion from 1545 until 1548 was:



In 1548 the lion appears uncrowned in a rectangle, and so continued for ten years:



In 1558 the lion is enclosed in an irregularly shaped outline, and so appears until 1678:



In 1678 the lion was placed in an arched outline, which was used until 1697:



The standard of silver was raised, and the mark of the lion passant was changed to that of "the figure of a woman commonly called Britannia," on March 25, 1697.



This form of stamp is still used at the present time for the higher standard.

In 1720 the old standard was again allowed and the lion passant was again used. Between 1720 and 1739 the lion was placed in a rectangle:



From 1739 until 1756 the shaped outline was again used:



The marks at this period are somewhat uncertain in form. From 1756 until 1896 the lion was placed in a regular shield:



In 1896 a new form of shield was introduced, having three lobes above and the same number below, which was used until 1916:



On the introduction of the new cycle of date letters in 1916, the lion ceased to be guardant, and was placed in an oblong outline, having three lobes below:



#### THE LION'S HEAD ERASED, AND FIGURE OF BRITANNIA.

When the standard for silver was raised in 1697, it was enacted that in lieu of the leopard's head and lion passant, the assay marks should be the figure of a lion's head erased, and the figure of a woman commonly called Britannia. This higher standard with these marks continued to be compulsory until 1720; when the old standard was again allowed, with the old marks. The higher standard is still perfectly legal, and when used is denoted by the lion's head erased, and figure of Britannia. These are illustrated above.

#### V.—DUTY MARK.

The head in profile of the reigning sovereign. This mark was introduced in 1784. (24 George III.) It indicated the payment of the duty, and was impressed at the Assay Offices on every manufactured article of standard gold and silver that was liable to the duty after payment to the officers of the Goldsmiths' Company who were the appointed receivers.

After the passing of the Duty Act, which took effect on St. Dunstan's Day (May 19), 1784, the duty stamp of the *King's head incuse* was used for a short period. We find it in conjunction with the letter i of 1784, and also with the letter k of 1785.

The head of George III is in an ellipse and is turned to the right:



The reign of King George III ended January 23, 1820.

George the Fourth's is also turned to the right for the silver mark, though he is turned to the left on his coins :



January 29, 1820, to June 26, 1831.

The next sovereign, William the Fourth, was turned to the right in a similar manner :



June 26, 1830, to June 20, 1837.

The head of Queen Victoria was turned to the left :



June 20, 1837, to 1890.

Both the *crown* and *duty mark* of the sovereign's head were omitted on the three lower standards, and although they paid the same duty as the higher standards, there was no indication of it on the stamps.

The duty on silver was abolished in 1890, and the sovereign's head consequently omitted.

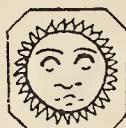
## VI.—THE MARK FOR FOREIGN PLATE.

### THE LETTER F.

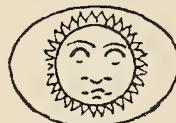
In 1876 it was enacted by 39 & 40 Victoria, cap. 35, that all gold and silver plate imported from foreign parts, which should be sent to an assay office in the United Kingdom to be assayed and stamped, should be marked in addition to the marks used at such assay office, with the mark of the letter F in an oval escutcheon.

Under the Order in Council of 1904 the London office mark for gold plate was :

(Phœbus.)

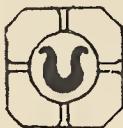


And for silver :

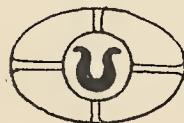


Under the Order in Council of 1906 the London office mark for foreign plate for gold is :

(Sign of Constellation Leo.)



And for silver :





LONDON ASSAY OFFICE LETTERS.



LONDON ASSAY OFFICE LETTERS.

CYCLE 1. LOMBARDIC		CYCLE 2. BLACK LETTER SMALL.		CYCLE 3. LOMBARDIC CAPITALS.		CYCLE 4. ROMAN CAPITALS.	
WARD IV., RICH. III. & HENRY VII.		HENRY VII. & VIII.		HENRY VIII.		HENRY VIII.—MARY.	
	1478-9		1498-9		1518-9		1538-9
B	1479-80		1499-00		1519-20		1539-40
D	1480-1		1500-1		1520-1		1540-1
	1481-2		1501-2		1521-2		1541-2
L	1482-3		1502-3		1522-3		1542-3
O	Edward V.				1523-4		1543-4
R	1483-4		1503-4		1524-5		1544-5
X	Richard III.		1504-5		1525-6		1545-6
	1484-5				1526-7		1546-7
	1485-6		1505-6		1527-8		Edward VI. 1547-8
	Henry VII.		1506-7		1528-9		1548-9
	1486-7		1507-8		1529-30		1549-50
	1487-8		1508-9		1530-1		1550-1
	1488-9		Henry VIII.		1531-2		1551-2
	1489-90		1509-10		1532-3		1552-3
	1490-1		1510-1		1533-4		1553-4
	1491-2		1511-2		1534-5		Mary. 1554-5
	1492-3		1512-3		1535-6		*1555-6
	1493-4		1513-4		1536-7		1556-7
	1494-5		1514-5		1537-8		1557-8
	1495-6		1515-6				
	1496-7		1516-7				
	1497-8		1517-8				

THREE MARKS.

1. Leopard's Head, crowned
2. Date Letter. [in 1477.]
3. Maker's Mark.

No lion passant.  
No regular shield.

THREE MARKS.

1. Leopard's Head, crowned.
2. Date Letter.
3. Maker's Mark.

No lion passant.  
No regular shield.

THREE MARKS.

1. Leopard's Head, crowned.
2. Date Letter.
3. Maker's Mark.

No lion passant.  
No escutcheons.

FOUR MARKS.

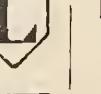
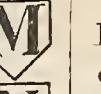
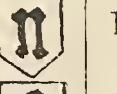
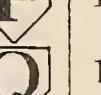
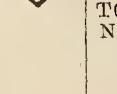
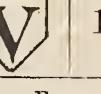
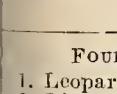
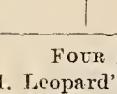
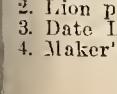
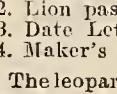
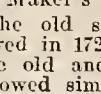
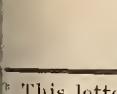
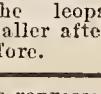
1. Leopard's Head, crowned.
2. Date Letter.
3. Maker's Mark. [about 1545.]
4. The lion passant first used  
No escutcheons.

This letter being accompanied by the lion passant on plate may be distinguished from the S of 1535, when there were only three marks.

LONDON ASSAY OFFICE LETTERS.

CYCLE 5. BLACK LETTER SMALL. MARY.—ELIZ.		CYCLE 6. ROMAN CAPITALS. ELIZABETH.		CYCLE 7. LOMBARDIC CAPITALS. ELIZ. & JAMES I.		CYCLE 8. SMALL ITALICS. JAMES I. & CHAS. I.		CYCLE 9. COURT HAND. CHAS. I. & COMMONWEALT	
	1558-9 Elizabeth.		1578-9		1598-9		1618-9		1638-9
	1559-60		1579-80		1599-00		1619-20		1639-40
	1560-1		1580-1		1600-1		1620-1		1640-1
	1561-2		1581-2		1601-2		1621-2		1641-2
	1562-3		1582-3		1602-3 James I.		1622-3		1642-3
	1563-4		1583-4		1603-4		1623-4		1643-4
	1564-5		1584-5		1604-5		1624-5		1644-5
	1565-6		1585-6		1605-6		1625-6 Charles I.		1645-6
	1566-7		1586-7		1606-7		1626-7		1646-7
	1567-8		1587-8		1607-8		1627-8		1647-8
					1608-9		1628-9		
	1568-9		1588-9		1609-10		1629-30		Commonwt. 1649-50
	1569-70		1589-90		1610-1		1630-1		1650-1
	1570-1		1590-1		1611-2		1631-2		1651-2
	1571-2		1591-2		1612-3		1632-3		1652-3
	1572-3		1592-3		1613-4		1633-4		1653-4
	1573-4		1593-4		1614-5		1634-5		1654-5
	1574-5		1594-5		1615-6		1635-6		1655-6
	1575-6		1595-6		1616-7		1636-7		1656-7
	1576-7		1596-7		1617-8		1637-8		1657-8
	1577-8		1597-8						
FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.	
The date letter first put a shield.		The letter in a regular shield.		The letter put in a shield.		Letter in a shield, as above.		Letter in a shield, as above.	

LONDON ASSAY OFFICE LETTERS.

CYCLE 10. BLACK LETTER CAPITALS. COMMONWEALTH & CHAS. II.	CYCLE 11. BLACK LETTER SMALL. CHAS. II., JAS. II., WILL. & MARY & WILL. III.	CYCLE 12. COURT HAND. WILL. III., ANNE & GEO. I.	CYCLE 13. ROMAN CAPITALS. GEORGE I. & II.	CYCLE 14. ROMAN SMALL. GEORGE II.					
	*1658-9		1678-9		MAR. to MAY. 1697	1716-7		1736-7	
	1659-60		1679-80		1697-8	1717-8		1737-8	
Charles II.			1680-1		1698-9	1718-9		1738-9	
	1660-1		1681-2		1699-00	1719-20		1739-40	
	1661-2		1682-3		1700-1	1720-1		1740-1	
	1662-3		1683-4		1701-2 Anne.	1721-2		1741-2	
	1663-4		1684-5		1702-3	1722-3		1742-3	
	1664-5		James II.		1703-4	1723-4		1743-4	
	1665-6		1685-6		1704-5	1724-5		1744-5	
	1666-7		1686-7		1705-6	1725-6		1745-6	
	1667-8		1687-8		1706-7	1726-7		1746-7	
	1668-9		1688-9						
	1669-70		Will. & Mary. 1689-90		1707-8		1727-8		1747-8
	1670-1		1690-1		1708-9		1728-9		1748-9
	1671-2		1691-2		1709-10		1729-30		1749-50
	1672-3		1692-3		1710-1		1730-1		1750-1
	1673-4		1693-4		1711-2		1731-2		1751-2
	1674-5		1694-5		1712-3		1732-3		1752-3
	1675-6		William III. 1695-6		1713-4		1733-4		1753-4
	1676-7		30 MAY 1696		1714-5		1734-5		1754-5
	1677-8		TO MAR. 1697 NO LETTER		1715-6		1735-6		
FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.	FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.	FOUR MARKS. 1. Britannia. 2. Lion's head erased. 3. Date Letter. 4. Maker's Mark.	FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. The old standard revived in 1720, but both the old and new were allowed simultaneously. The leopard's head smaller after 1721 than before.	FOUR MARKS. 1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. After 1739 the initials of maker's Christian and surname.					

This letter, towards the end of the official year, appears to have been injured, as represented, but it is also seen quite perfect.  
NOTE.—The two stamps of the leopard's head and the lion passant were, previous to 1673, placed in irregular shields, the border line following the design; after that time the leopard's head was placed in a symmetrical shield, and the lion in a distinct oblong with a few exceptions; from and after 1750 both punches had regular heraldic shields.

LONDON ASSAY OFFICE LETTERS.

CYCLE 15. BLACK LETTER CAPITALS.		CYCLE 16. ROMAN SMALL.		CYCLE 17. ROMAN CAPITALS.		CYCLE 18. ROMAN SMALL.		CYCLE 19. BLACK LETTER CAPITALS.	
GEORGE II. & III.		GEORGE III.		GEORGE III.		GEO. III., GEO. IV. & WILL. IV.		WILL. IV. & V.	
<b>A</b>	1756-7	<b>a</b>	1776-7	<b>A</b>	1796-7	<b>a</b>	1816-7	<b>A</b>	1836-7
<b>B</b>	1757-8	<b>b</b>	1777-8	<b>B</b>	1797-8	<b>b</b>	1817-8	<b>B</b>	1837-8
<b>C</b>	1758-9	<b>c</b>	1778-9	<b>C</b>	1798-9	<b>c</b>	1818-9	<b>C</b>	1838-9
<b>D</b>	1759-60	<b>d</b>	1779-80	<b>D</b>	1799-00	<b>d</b>	1819-20	<b>D</b>	1839-4
<b>E</b> George III.	1760-1	<b>e</b>	1780-1	<b>E</b>	1800-1	<b>e</b>	1820-1	<b>E</b>	1840-1
<b>F</b>	1761-2	<b>f</b>	1781-2	<b>F</b>	1801-2	<b>f</b>	1821-2	<b>f</b>	1841-2
<b>G</b>	1762-3	<b>g</b>	1782-3	<b>G</b>	1802-3	<b>g</b>	1822-3	<b>G</b>	1842-3
<b>H</b>	1763-4	<b>h</b>	1783-4	<b>H</b>	1803-4	<b>h</b>	1823-4	<b>H</b>	1843-4
<b>J</b>	1764-5	<b>i</b>	*1784-5	<b>I</b>	1804-5	<b>i</b>	1824-5	<b>J</b>	1844-5
<b>K</b>	1765-6	<b>k</b>	1785-6	<b>K</b>	1805-6	<b>k</b>	1825-6	<b>K</b>	1845-6
<b>L</b>	1766-7	<b>l</b>	1786-7	<b>L</b>	1806-7	<b>l</b>	1826-7	<b>L</b>	1846-7
<b>M</b>	1767-8	<b>m</b>	1787-8	<b>M</b>	1807-8	<b>m</b>	1827-8	<b>M</b>	1847-8
<b>Ω</b>	1768-9	<b>n</b>	1788-9	<b>N</b>	1808-9	<b>n</b>	1828-9	<b>Ω</b>	1848-9
<b>Ø</b>	1769-70	<b>o</b>	1789-90	<b>Ø</b>	1809-10	<b>o</b>	1829-30	<b>Ø</b>	1849-50
<b>p</b>	1770-1	<b>p</b>	1790-1	<b>P</b>	1810-1	<b>p</b>	1830-1	<b>p</b>	1850-1
<b>Q</b>	1771-2	<b>q</b>	1791-2	<b>Q</b>	1811-2	<b>q</b>	1831-2	<b>Q</b>	1851-2
<b>R</b>	1772-3	<b>r</b>	1792-3	<b>R</b>	1812-3	<b>r</b>	1832-3	<b>R</b>	1852-3
<b>S</b>	1773-4	<b>s</b>	1793-4	<b>S</b>	1813-4	<b>s</b>	1833-4	<b>S</b>	1853-4
<b>T</b>	1774-5	<b>t</b>	1794-5	<b>T</b>	1814-5	<b>t</b>	1834-5	<b>T</b>	1854-5
<b>U</b>	1775-6	<b>u</b>	1795-6	<b>U</b>	1815-6	<b>u</b>	1835-6	<b>U</b>	1855-6
FOUR MARKS.		FIVE MARKS.		FIVE MARKS.		FIVE MARKS.		FIVE MARKS.	
1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.		1. Leopard's Head, cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. 5. King's Head.		1. Leopard's Head cr. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. 5. King's Head.		1. Leopard's Head. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. 5. King's Head.		1. Leopard's Head. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. 5. Queen's Head from 1838.	
After 1784 the duty mark of the King's head.		After 1798 gold of 18 car. was marked with a crown and 18.		After 1823 the leo- pard's head without a crown.		After 1845 the gold standard was marked with 22 and a crown.			

\* By the Duty Act of March, 1784, the payment of duty was denoted by a stamp of the King's head, which at first was *incuse* and accompanied by the date letter *i*, and was continued in 1785-6 with the letter *k*; for the drawback of duty on exportation, a stamp of *Britannia incuse* was adopted, but it was discontinued in the following year; the King's head was subsequently in relief.

LONDON ASSAY OFFICE LETTERS.

CYCLE 20. BLACK LETTER SMALL. VICTORIA.	CYCLE 21. ROMAN CAPITALS. VICTORIA.	CYCLE 22. ROMAN SMALL. VICT. EDW. VII & GEO. V.	CYCLE 23. BLACK LETTER SMALL. GEORGE V.
<b>a</b> 1856-7	<b>A</b> 1876-7	<b>a</b> 1896-7	<b>a</b> 1916-7
<b>b</b> 1857-8	<b>B</b> 1877-8	<b>b</b> 1897-8	<b>b</b> 1917-8
<b>c</b> 1858-9	<b>C</b> 1878-9	<b>c</b> 1898-9	<b>c</b> 1918-9
<b>d</b> 1859-60	<b>D</b> 1879-80	<b>d</b> 1899-00	<b>d</b> 1919-20
<b>e</b> 1860-1	<b>E</b> 1880-1	<b>e</b> 1900-1	<b>e</b> 1920-1
<b>f</b> 1861-2	<b>F</b> 1881-2	<b>f</b> 1901-2	
<b>g</b> 1862-3	<b>G</b> 1882-3	<b>g</b> Edward VII. 1902-3	
<b>h</b> 1863-4	<b>H</b> 1883-4	<b>h</b> 1903-4	
<b>i</b> 1864-5	<b>I</b> 1884-5	<b>i</b> 1904-5	
<b>k</b> 1865-6	<b>K</b> 1885-6	<b>k</b> 1905-6	
<b>l</b> 1866-7	<b>L</b> 1886-7	<b>l</b> 1906-7	
<b>m</b> 1867-8	<b>M</b> 1887-8	<b>m</b> 1907-8	
<b>n</b> 1868-9	<b>N</b> 1888-9	<b>n</b> 1908-9	
<b>o</b> 1869-70	<b>O</b> 1889-90	<b>o</b> 1909-10	
<b>p</b> 1870-1	<b>P</b> 1890-1	<b>p</b> George V. 1910-1	
<b>q</b> 1871-2	<b>Q</b> 1891-2	<b>q</b> 1911-2	
<b>r</b> 1872-3	<b>R</b> 1892-3	<b>r</b> 1912-3	
<b>s</b> 1873-4	<b>S</b> 1893-4	<b>s</b> 1913-4	
<b>t</b> 1874-5	<b>T</b> 1894-5	<b>t</b> 1914-5	
<b>u</b> 1875-6	<b>U</b> 1895-6	<b>u</b> 1915-6	
FIVE MARKS. 1. Leopard's Head. 2. Lion passant for silver. 3. Date Letter. 4. Maker's Mark. 5. Queen's Head. or gold a crown and 22 or 18, ording to standard.		FIVE MARKS. 1. Leopard's Head. 2. Lion passant. 3. Date Letter. 4. Maker's Mark. 5. Queen's Head. Duty abolished on silver, 1890, and Queen's head omitted.	
FOUR MARKS. 1. Leopard's Head. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Leopard's Head. 2. Lion passant. 3. Date Letter. 4. Maker's Mark.	

NOTE.—Large and small sized punches are used to suit the plate to be stamped; so that from 1756 to the present day, the large stamps bear the letter in a shield as here indicated—the smaller ones have the letter in a square escutcheon, the base slightly convex but not pointed, and the upper corners cut off.

## Chronological List of English Plate.

The following list of English plate contains examples of almost all the date letters used by the Goldsmiths' Company of London, between the year 1481 and the end of the eighteenth century. The list is founded on that compiled by the late Mr. William Chaffers when cataloguing the "Special Exhibition of Works of Art on Loan," at the South Kensington Museum in 1862, which included a magnificent collection of plate. Whenever a number appears after the date letter it refers to the Catalogue of the Loan Exhibition.

Other examples of date letters are taken, by the kind permission of the authors, from the four privately printed books on "The Communion Plate of the Churches in the City of London," "The Communion Plate of the Parish Churches in the County of London," "The Communion Plate of the Parish Churches in the County of Middlesex," and "The Communion Plate of the Parish Churches in the County of Essex," by Edwin Freshfield, Esq., M.A., F.S.A., and "The Church Plate of the County of Northampton," by C. A. Markham, F.S.A., and "The Illustrated Catalogue of the Loan Collection of Plate Exhibited in the Fitzwilliam Museum, May, 1895," by permission of the publishers, Messrs. Deighton Bell and Co., and Messrs. Bowes and Bowes.

In many cases no doubt the vessels here mentioned are not in the same possession as when these notes were made.

### CYCLE I.—May, 1478, to May, 1498. (Henry VII.)

DATE.

1481. D. Silver gilt Cup, known as the "Anathema Cup," inscribed with the name of the donor, Langton, Bishop of Winchester, the date 1497, and the words, "Qui alienaverit anathema sit."—*Pembroke College, Cambridge*.

1481. D. 5725. Silver gilt low Bowl, fluted stem, inscribed "Bene. dictus. Deus. Im. Dona. suis. amē," in Lombardic letters.—*J. Dunn Gardner, Esq.*

1487. K. Silver gilt Salt Cellar.—*Christ's College, Cambridge*.

1493. Q. Apostle Spoon with full-length figure of a saint, the earliest spoon known with an Apostle. The date letter Q is

## DATE.

cusped inwards and outwards; maker S.—*The Rev. T. Staniforth.*

1497. V. Three small Spoons, with slender stems.—*Rev. T. Staniforth.*

—CYCLE II.—May, 1498, to May, 1518. (Henry VII and VIII.)

1499. b. 5455. Grace Cup and Cover ornamented with crossed bands, and in the panels are maidens' heads and flagons, the badges of the Company; on the cover a maiden seated with a unicorn, with blue enamel bands, etc., presented by Sir Thomas Legh.—*Mercers' Company, London.*

1500. c. Old English Spoon.—*Painter Stainers' Company, London.*

1506. i. Bishop Fox's Spoons, with owls at the ends of the handles.—*Corpus Christi College, Oxon.*

1507. k. Silver gilt Beaker and Cover in form of a Tudor rose, battlemented, engraved with roses, portcullises and daisies (marguerites), given by the foundress, Margaret, Countess of Richmond.—*Christ's College, Cambridge.*

1507. k. Pair of silver gilt Salt Cellars, of hour-glass form, ornamented with Tudor roses, etc., presented by the foundress, the Countess of Richmond.—*Christ's College, Cambridge.*

1510. n. The mounting of a Mazer Bowl.—*The late Sir A. W. Franks.*

1512. p. Small silver Cup.—*Wymswold Church, Leicestershire.*

1512. p. Spoon.—*Rev. T. Staniforth.*

1514. w. Gothic silver Paten; within a tressure of six spandrels is the head of our Saviour and radiating borders.—*Heworth Church, Newcastle-upon-Tyne.*

1515. s. Apostle Spoon, with the maker's mark of an S.—*Dr. and Mrs. Ashford.*

1515. s. 3207. Silver gilt Tazza Cup and Cover, ornamented with stamped pattern of roses and fleurs de lis.—*Corpus Christi College, Oxford.*

1515. s. Apostle Spoon (St. Paul), one of a set of thirteen given by Archbishop Parker.—*Corpus Christi College, Cambridge.*

1516. t. Bishop Fox's Spoons, with balls at the ends of the stems.—*Corpus Christi College, Oxford.*

1517. b. Gothic silver Paten, parcel gilt, sunk centre; within a tressure of six arches is the head of our Saviour, a nimbus round His head and radiating borders, engraved and gilt.—*Rev. T. Staniforth.*

CYCLE III.—May, 1518, to May, 1538. (Henry VIII.)

DATE.

1518. A. 5448. Salt Cellar, of hour-glass form.—*Ironmongers' Company, London.*

1519. B. Sct of twelve Apostle Spoons, from the Bernal Collection: maker S.—*Rev. T. Staniforth.*

1520. C. Silver Cup.—*Christ's College, Cambridge.*

1521. D. 5726. Old English Spoon, with fluted knob on the stem.—*J. Rainey, Esq.*

1522. E. 5448. Salt Cellar, of hour-glass form.—*Ironmongers' Company, London.*

1522. E. Spoon, with seal top, in the possession of *Dr. and Mrs. Ashford, Torquay.*

1523. F. 5402. Henry VIII's Cup, repoussé with scrolls, fleur de lis and rose, with bells on the bottom of the cup.—*Barber Surgeons' Company, London.*

1523. F. 5497. Cocoa-nut Cup, silver mounted.—*Vintners' Company, London.*

1524. G. Alms Dish.—*St. Mary Woolnoth Church, City of London.*

1525. H. 7767. The Grace Cup of St. Thomas-à-Becket; the cup and cover of ivory, mounted in silver gilt, inscribed "Vinvm . tvvm . bibe . cvm . gavdio"; the ornamented borders are of a later period.—*Philip H. Howard, Esq., of Corby.*

1525. H. 7753. The silver Spoon given by Henry VI to Sir Ralph Pudsey in 1463, together with his boots and gloves, at Bolton Hall, after the battle of Hexham, now preserved at Hornby Castle, Lancashire.—*Capt. Pudsey Dawson.*

1527. K. Chalice and Paten, given by Henry VIII to Sir Thomas Pop.—*Trinity College, Oxford.*

1528. L. Spoon, with statuette of St. Nicholas, and three children in a tub, of good early work; the stem is inscribed SYNT. NYCOLAS . PRAY . FOR . WS. This spoon is supposed to have been formerly used in the Abbey of St. Nicholas, Abingdon, founded by Edward VI.—*J. Dunn Gardner, Esq.*

1529. M. 3202. Mazer Bowl, silver gilt mounting.—*All Souls' College, Oxford.*

1530. N. Two Apostle Spoons; maker S.—*Rev. T. Staniforth.*

1531. O. Silver gilt Cover for cup.—*Corpus Christi College, Cambridge.*

1533. Q. 3204. Silver gilt Cup and Cover, double handled and urn shaped, repoussé with scrolls.—*Christ's College, Oxford.*

1537. V. Apostle Spoon, with dots on the date letter as shown on the table.—*Dr. and Mrs. Ashford.*

CYCLE IV.—May, 1538, to May, 1558. (Henry VIII, Edward VI and Mary.)

## DATE.

1539. B. Apostle Spoon.—*Innholders' Company*.

1545. H. Silver gilt rose water Dish and Ewer.—*Corpus Christi College, Cambridge*.

1545. H. Spoon, with lion passant on the stem and leopard's head crowned in the bowl.—*Dr. and Mrs. Ashford, of Torquay*.

1548. L. Beautiful silver gilt Communion Cup and Cover Paten.—*Clapton Church, Northamptonshire*.

1549. M. Silver gilt Communion Cup.—*St. James's Church, Garlickhithe, London*.

1550. N. Two silver gilt Communion Cups.—*St. Michael's Church, Cornhill, London*.

1551. O. Two silver gilt Communion Cups.—*St. Margaret's Church, Westminster, London*.

1552. P. Silver gilt Communion Cup.—*St. James's Church, Garlickhithe, London*.

1553. Q. Silver gilt Communion Cup.—*Great Houghton Church, Northamptonshire*.

1554. R. Sir Martin Bowes's Cup, presented (according to the Minutes) 1561.—*Goldsmiths' Company, London*.

1557. V. Communion Cup and Cover.—*Waterbeach Church, Cambridgeshire*.

CYCLE V.—May, 1558, to May, 1578. (Elizabeth.)

1558. a. Spoon with seal top; maker's mark, mullet and crescent.—*Rev. T. Staniforth*.

1558. a. Stone Jug, silver mounted, repoussé with scrolls, fruit, satyrs, and masks, the cover surmounted by St. George and the Dragon; on the handle a bifrons maiden's head and quaint head-dress.—*J. Dunn Gardner, Esq.*

1559. b. Silver mounted Stoneware Jug and Cover, with date of presentation, 1560; maker S. K.—*R. Temple Frere, Esq.*

1559. b. Two silver gilt Communion Cups.—*St. Peter ad Vincula, the Tower of London*.

1560. c. Spoon, with stem cut off obliquely.—*Rev. T. Staniforth*. Two Spoons, with seal tops; maker's mark, a rose.—*Rev. T. Staniforth*.

1561. d. Apostle Spoon.—*Innholders' Company, London*.

1562. e. 1550. Delft Tankard, silver mounted, given by David Gitting in 1563.—*Vintners' Company, London*.

1562. e. Apostle Spoon; maker's mark, a trefoil leaf.—*Rev. T. Staniforth*.

## DATE.

1562. **e.** Silver gilt Circular Salt and Cover, given by Archbishop Parker in 1570.—*Corpus Christi College, Cambridge.*

1563. **f.** 5505. Large Cup and Cover, engraved with subjects relating to the manufacture of wax, the gift of Richard Normansell.—*Wax Chandlers' Company, London.*

1564. **g.** Silver gilt Communion Cup and Cover Paten.—*St. Luke's Church, Wellingborough, Northamptonshire.*

1564. **g.** Apostle Spoon; maker's mark, a trefoil leaf.—*Rev. T. Staniforth.*

1564. **g.** 5412. Square Salt, given by Roger Dunster in 1641.—*Clothworkers' Company, London.*

1565. **h.** The Cockayne Cups; maker G.—*Skinner's Company, London.*

1566. **i.** 5727. Silver gilt Communion Cup.—*J. P. Dexter, Esq.*

1566. **i.** Plateau; maker R. V.—*Skinner's Company, London.*

1566. **i.** Set of eleven silver gilt Apostle Spoons, given by Archbishop Parker in 1570.—*Corpus Christi College, Cambridge.*

1567. **k.** Silver Cup and Cover Paten.—*Kimcote Church, Leicestershire.*

1567. **k.** Silver gilt Communion Cup and Cover Paten.—*Christ's College, Cambridge.*

1568. **l.** Silver gilt Cup.—*Welford Church, Northamptonshire.*

1568. **l.** Silver gilt Communion Cup and Cover Paten.—*Trinity Hall, Cambridge.*

1569. **m.** Silver Cup and Cover Paten.—*Barnack Church, Northamptonshire.*

1569. **m.** Silver gilt Standing Cup and Cover.—*Corpus Christi College, Cambridge.*

1569. **m.** 3234. Cup and Cover, richly ornamented with masks, fruit and flowers, and female heads in relief, surmounted by a nude male figure, given by Archbishop Parker in 1569.—*Corpus Christi College, Cambridge.*

1569. **m.** 5729. Brown Stoneware Jug, silver mounted; maker I. R.—*E. A. Sanford, Esq.*

1569. **m.** 5729. Stoneware Jug, silver mounted.—*J. Toovey, Esq.*

1570. **n.** Silver Cup and Cover Paten.—*Pitsford Church, Northamptonshire.*

1570. **n.** Silver seal top Spoon.—*Dr. and Mrs. Ashford.*

1570. **n.** Silver gilt Tankard, used as a Flagon.—*Gonville and Caius College, Cambridge.*

1571. **o.** Silver gilt Tankard, repoussé with arabesques, given by Archbishop Parker in 1571.—*Corpus Christi College, Cambridge.*

1571. **o.** 5730. Brown Stoneware Jug, silver mounted; maker N. S. interlaced.—*J. P. Dexter, Esq.*

## DATE.

1571. **o.** 5731. Cup and Paten, with engraved belt, dated 1576.—*J. Dunn Gardner, Esq.*

1572. **p.** 5733. Earthenware Jug, silver mounted.—*H. Magniac, Esq.*

1572. **p.** Silver gilt Tazza, with punched ornaments.—*Christ's College, Cambridge.*

1573. **q.** 5734. Silver Tankard engraved with strap work and medallions of female heads; maker's mark, a crab.—*L. Huth, Esq.*

1573. **q.** 5735. Cup and Paten, with engraved belt of running pattern.—*J. Rainey, Esq.*

1574. **r.** 5738. Silver Tankard; maker's initials, C. L., a halberd between.—*Ashmolean Museum, Oxford.*

1574. **r.** Apostle Spoon; maker's mark, a shell.—*Rev. T. Staniforth.*

1576. **t.** 5739 Silver Cup and Paten.—*J. Rainey, Esq.*

1576. **t.** 5423. Simon Gibbons' square Salt.—*Goldsmiths' Company, London.*

1577. **v.** 5741. Stoneware Jug, silver mounted; maker's initials C. C.—*J. D. Gardner, Esq.*

1577. **v.** Apostle Spoon.—*Rev. T. Staniforth.*

1577. **v.** Handsome silver gilt cocoa nut Cup, bearing the maker's mark I. H.—*Baron Rothschild.*

## CYCLE VI.—May, 1578, to May, 1598. (Elizabeth.)

1578. A. Gilt Apostle Spoon, inscribed "A. H. Nata Ano Dni 1578 Octob. 10. Inter. Hor. 12 et Pri. in Aurora Susceptore Gual Moyse."—*Rev. T Staniforth.*

1578. A. 5742. Silver gilt Tankard, repoussé with fruit and flowers; on the purchase is a mermaid; maker's initials E. S.—*Baron de Rothschild.*

1578. A. Silver gilt Salt Cellar, cylindrical, with high cover, surmounted by a soldier, elaborately ornamented with strap work and repoussé masks, lions' heads, fruit, etc.; maker's mark, a bird with wings expanded.—*Sir Richard Wallace.*

1579. B. 5744. Silver gilt Tazza, chased with cartouches and repoussé helmeted head; maker H. C., a hammer and vice.—*H.R.H. the Duke of Cambridge.*

1579. B. 5745. Silver Cup, in form of a "Pelican in her piety," the stem ornamented with masks and scrolls, the foot with hunting scenes; maker's mark, a bird.—*Sir Stephen Glynne, Bart.*

1580. C. Antique Spoon, with terminal female bust.—*Dr. and Mrs. Ashford.*

## DATE.

1580. C. 5748. Silver gilt Cup and Cover; maker's mark, H. C., a hammer and vice.—*L. Huth, Esq.*

1581. D. 5746. Silver gilt Ewer and Salver, beautifully chased, set with Oriental agates: one of the finest examples of English plate known; maker's mark, a trefoil.—*The Duke of Rutland.*

1581. D. 5750. Stoneware Jug, silver mounted.—*L. Huth, Esq.*

1582 E. Communion Cup and Cover Paten.—*Fawsley Church, Northamptonshire.*

1582. E. Spoon with baluster knob; maker's mark, a shell.—*Rev. T. Staniforth.*

1583. F. Two silver gilt Flagons.—*St. Margaret's Church, Westminster, London.*

1583. F. 5751. Square Salt Cellar.—*Baron Lionel de Rothschild.*

1584. G. 5752. Mounted stoneware Jug; maker's mark, B., a pellet in each space.—*A. W. Franks, Esq.*

1585. H. 5753. Porcelain Vase, silver mounted; maker's mark, three trefoil leaves.—*H. Farrer, Esq.*

1586. I. Spoon with seal top; maker's mark, mullet and ring under.—*Rev. T. Staniforth.*

1586. I. Silver mounted cocoa-nut Cup.—*The late E. P. Monckton, Esq.*

1587. K. Silver gilt Communion Paten.—*St. Mary at Hill Church, London.*

1587. K. Communion Cup and Cover Paten.—*Radston Church, Northamptonshire.*

1588. L. 5754. Ostrich Egg Cup; maker's mark, a flower.—*Earl of Home.*

1588. L. Silver Paten; maker H. C.—*Dr. and Mrs. Ashford.*

1589. M. Silver Cup; maker's mark, a trefoil.—*Messrs. Garrard.*

1589. M. Apostle Spoon; maker's mark, a mullet and crescent.—*Rev. T. Staniforth.*

1590. N. 5465. Rose-water Dish, chased with dolphins and flowers, lions' heads, etc., the gift of William Offley.—*Merchant Taylors' Company.*

1590. N. Spoon with seal top; maker, L.—*Rev. T. Staniforth.*

1591. O. Communion Cup and Cover Paten.—*Newbottle Church, Northamptonshire.*

1591. O. Stoneware Jug, silver mounted.—*Robert Napier, Esq.*

1592. P. Ostrich Egg Cup, with silver mountings.—*Corpus Christi College, Cambridge.*

1592. P. 5755. Silver gilt Cup, baluster stem.—*J. P. Dexter, Esq.*

1593. Q. 5756. Silver Tazza.—*J. P. Dexter, Esq.*

1593. Q. Seal top Spoon; maker's mark, a mullet.—*Rev. T. Staniforth.*

1594. R. 3206. Gilt Salt Cellar and Cover, ornamented with repoussé scrolls, etc., surmounted by an amorino.—*Corpus Christi College, Oxford.*

## DATE.

1594. R. 5757. Stoneware Jug, silver mounted; maker C. B.—*Hugh Owen, Esq.*

1595. S. 5651. Ewer and Salver, the gift of Robert Kitchen, broken up during the Bristol Riots; maker I. B. and a rose above.—*Corporation of Bristol.*

1595. S. Silver gilt Communion Paten.—*From St. Faith's Church, now at St. Augustine's Church, City of London.*

1596. T. Spoon with seal top; maker's mark, a mullet.—*Rev. T. Staniforth.*

1596. T. Apostle Spoon, St. Peter; maker WC or W in a crescent.—*R. Temple Frere, Esq.*

1597. V. 5678. Silver Ewer and Salver of very fine work, with sea deities and monsters, Neptune and Amphitrite, etc., the gift of Henry Howard; maker I. N. and a rose below.—*Corporation of Norwich.*

1597. V. Cup, "the gyfte of John Stuart, A.D. 1600."—*Rev. T. Staniforth.*

CYCLE VII.—May, 1598, to May, 1618. (Elizabeth and James I.)

1598. A. Spoon with seal top; maker W. C.—*Rev. T. Staniforth.*

1598. A. Parcel gilt Salt Cellar.—*Octavius Morgan, Esq.*

1599. B. Spice Box, in three compartments.—*Dr. and Mrs. Ashford.*

1599. B. 5445. Silver Cup, the gift of Grace Gwalter.—*Innholders' Company, London.*

1599. B. Apostle Spoon.—*Rev. T. Staniforth.*

1600. C. Communion Cup.—*Pickwell Church, Leicestershire.*

1600. C. Silver gilt Candlestick.—*Pembroke College, Cambridge.*

1601. D. Silver gilt Communion Cup.—*Maxey Church, Northamptonshire.*

1601. D. 5771. Silver gilt Cup, engraved with fruit and flowers.—*Earl of Derby.*

1601. D. 5422. Circular Salt, the gift of Richard Rogers, "Comptroller of His Majesty's Mint," given in 1632 to the *Goldsmiths' Company.*

1601. D. Communion Cup.—*Aynho Church, Northamptonshire.*

1602. E. Spoon with seal top; maker T. in a crescent.—*Rev. T. Staniforth.*

1602. E. Spoon with seal top.—*Dr. and Mrs. Ashford.*

1603. F. Silver gilt Ewer and Salver.—*Lord Willoughby de Eresby.*

1603. F. Communion Cup and Cover Paten.—*Courteenhall Church, Northamptonshire.*

1604. G. Communion Cup and Cover Paten.—*Stanford Church, Northamptonshire.*

1604. G. 5774. Silver covered Cup, engraved flowers; maker's mark, I. H. and a bear.—*Lord Willoughby de Eresby.*

## DATE.

1604. G. Silver gilt Tankard, engraved scrolls.—*L. Huth, Esq.*

1605. H. 5481. The "Cockayne" Loving Cups in the form of cocks.—*The Skinners' Company, London.*

1605. H. 5414. Salver, the gift of John Burnell.—*Clothworkers' Company, London.*

1606. I. 5777. Silver gilt Salt Cellar, in form of a temple.—*R. Neville Grenville, Esq.*

1606. I. 5776. Silver Cup, with punched ornaments.—*Sir T. W. Holburne, Bart.*

1607. K. Broad and shallow two-handled Cup.—*Baron de Rothschild.*

1607. K. Silver gilt Ewer and Salver, with square escutcheons of repoussé flowers and engraved interlaced designs between.—*Louis Huth, Esq.*

1607. K. Apostle Spoon; maker W. C.—*Rev. T. Staniforth.*

1608. L. Old English Spoon; maker D. enclosing C.—*R. Temple Frere, Esq.*

1608. L. Silver gilt Standing Cup and Cover.—*Trinity Hall, Cambridge.*

1609. M. Handsome silver gilt Standing Cup.—*The Marquis of Exeter.*

1609. M. Silver gilt Tazza, on baluster stem.—*Christ's College, Cambridge.*

1609. M. Spoon with lion sejant top; maker, W. C.—*Rev. T. Staniforth.*

1610. N. Old English Spoon.—*Octavius Morgan, Esq.*

1610. N. Old English Spoon; maker's mark, a pair of compasses.—*Rev. T. Staniforth.*

1611. O. 5406. Tall standing Cup and Cover.—*Broderers' Company, London.*

1611. O. 5407. Standing Cup, the gift of John Reeves.—*Carpenters' Company, London.*

1612. P. Small Paten in Derry Cathedral.—*Communicated by Mrs. Dorothea Alexander, of Blackhill, Coleraine.*

1613. Q. 5778. Silver gilt Spice Box; maker's mark, a bow between I. T.—*Sir T. W. Holburne, Bart.*

1613. Q. Spoon with seal top; maker T. in a crescent.—*Rev. T. Staniforth.*

1614. R. 5440. Silver gilt Circular Salt, given by John Sweete, 1635.—*Innholders' Company, London.*

1614. R. Two Apostle Spoons; maker M. H. joined.—*Rev. T. Staniforth.*

1615. S. 3244. Tall Cup and Cover, surmounted by a statuette of Hercules.—*St. John's College, Cambridge.*

1616. T. 5779. Salver, repoussé, subject of Alexander and Darius; maker's mark, a trefoil leaf.—*Sir T. W. Holburne, Bart.*

## DATE.

1616. T. Dish, inscribed "The dishes of the Arch Duke gotten at the battle of Newporte," and "Taken by the Lord Viscount Wimbaldon in the year 1600."—*C. Winn, Esq.*

1617. V. 5780. Silver Beaker, engraved with roses, thistles, and pomegranates.—*J. P. Dexter, Esq.*

1617. V. Apostle Spoon; maker I. C.—*Rev. T. Staniforth.*

CYCLE VIII.—May, 1618, to May, 1638. (James I and Charles I.)

1618. a. 5580. Tall silver gilt Tankard, repoussé with strap work and medallions of sea monsters and the arms of Norwich, of fine work.—*Corporation of Norwich.*

1618. a. Lofty silver Beaker and Cover, engraved with imbricated pattern, surmounted by a female figure, inscribed "The gyfte of Sir William Cockayne, sonne of Roger Cockayne, of Baddesley, Warwickshire, 1619."—*E. C. Baring, Esq.*

1619. b. Apostle Spoon; maker R. C.—*Rev. T. Staniforth.*

1619. b. Silver Communion Plates.—*All Souls' College, Oxford.*

1620. c. Salt Cellar, with double receptacles and open covers, surmounted by an obelisk.—*Dr. G. W. Dasent.*

1620. c. Apostle Spoon.—*Rev. T. Staniforth.*

1621. d. 5782. Pair of silver gilt Tankards, given by Richard Wyatt, citizen and carpenter; maker I. C.—*W. Cozier, Esq.*

1621. d. Spoon, seal top; maker I. F. Another of the same date, with maker's mark, B. Y., over a three-barred gate.—*R. Temple Frere, Esq.*

1622. e. Apostle Spoon.—*Sir W. Stirling, of Keir.*

1622. e. Apostle Spoon.—*Innholders' Company, London.*

1622. e. Communion Cup and Paten.—*St. Antholin's Church, City of London.*

1623. f. 5407. The Camden Cup and Cover, repoussé with leaves and inscription.—*Painter Stainers' Company, London.*

1624. g. Three Apostle Spoons; maker S. V.—*Rev. T. Staniforth.*

1624. g. Silver Paten at *Mark, Somersetshire.*

1625. h. 5784. Silver gilt Cup, the gift of Richard Chester to the Corporation; maker T. F.—*Viscount Clifden.*

1626. i. 5482. Rose-water Dish, the gift of Francis Couell.—*Skinner's Company, London.*

1626. i. 5439. Two Salts, given by John Wetterwcrth.—*Skinner's Company, London.*

1627. k. Six Silver Apostle Spoons, given in the same year.—*Innholders' Company, London.*

1628. l. Spoon, seal top; maker R. I.—*R. Temple Frere, Esq.*

1628. l. Apostle Spoon; maker D.—*Rev. T. Staniforth.*

1629. m. The Ivatt Cup, given in the same year.—*Haberdashers' Company.*

1629. m. Spoon with seal top; maker R. G.—*Rev. T. Staniforth.*

1630. n. Apostle Spoon.—*Rev. T. Staniforth.*

1630. n. Silver Communion Cup.—*Queen's College, Oxford.*

## DATE.

1631. *o.* Apostle Spoon; maker D.—*Rev. T. Staniforth.*  
 1631. *o.* Silver Communion Cup.—*Broomfield Church, Kent.*  
 1632. *p.* Silver Communion Cup and Paten.—*St. James's Church, Dover.*  
 1633. *q.* Large Silver Flagon.—*Corporation of Bristol.*  
 1633. *q.* Two-handled Cup.—*R. Temple Frere, Esq.*  
 1634. *r.* 5650. Pair of Tankards; given by John Dodridge.—*Corporation of Bristol.*  
 1634. *r.* Apostle Spoon; maker C. D.—*Rev. T. Staniforth.*  
 1635. *s.* 5433. Circular Salt, the gift of Sir Hugh Hammersley, Knight.—*Haberdashers' Company, London.*  
 1635. *s.* Apostle Spoon, inscribed with date of presentation, 1635; maker C. D.—*Rev. T. Staniforth.*  
 1636. *t.* Apostle Spoon.—*G. H. Head, Esq.*  
 1636. *t.* Apostle Spoon, inscribed with date of presentation, 1637; maker C. D.—*Rev. T. Staniforth.*  
 1637. *v.* Apostle Spoon, 1637; maker R. C.—*Rev. T. Staniforth.*  
 1637. *v.* 5438. Loving Cup, repoussé work, inscribed "Fides ex Charitate agens valet."—*Haberdashers' Company, London.*

CYCLE IX.—May, 1638, to May, 1658. (Charles I and Commonwealth.)

1638. *A.* Two-handled Cup and Cover, embossed with flowers.—*South Kensington Museum.*  
 1638. *A.* 5458. Circular Salt, of hour-glass form.—*Mercers' Company, London.*  
 1639. *B.* 5493. Loving Cup, the gift of Robert Bateman, Chamberlain, of London.—*Skinner's Company, London.*  
 1639. *B.* 5785. Two Wine Cups, the gift of John Harris to the Company of Taylors, Oxford, in 1639.—*J. Dunn Gardner, Esq.*  
 1640. *C.* Communion Paten.—*St. Alban's Church, Wood Street, City of London.*  
 1640. *C.* 5452. Four Cups, the gift of George Humble, in 1640.—*Leathersellers' Company, London.*  
 1641. *D.* Two seal top Spoons, with date of presentation.—*Rev. T. Staniforth.*  
 1641. *D.* 5787. Cup and Cover; maker R. M.—*Viscount Clifden.*  
 1642. *E.* Two-handled Porringer.—*R. Temple Frere, Esq.*  
 1645. *H.* Communion Paten.—*St. Vedast's Church, City of London.*  
 1646. *I.* Silver Spoon; maker C. D.—*Rev. T. Staniforth.*  
 1646. *I.* Spoon, with seal top; maker T. H. in monogram.—*R. Temple Frere, Esq.*  
 1647. *K.* Silver Paten.—*Willisham Church, Suffolk.*  
 1648. *L.* Silver gilt Communion Cover Paten.—*St. James's Church, City of London.*

## DATE.

1648. *L.* Spoon, seal top; maker T. H. joined.—*R. Temple Frere, Esq.*

1649. *M.* 5417. Tankard, the gift of W. Clissworth, 1661.—*Coopers' Company, London.*

1650. *N.* 5491. Cup, the gift of George Breton.—*Skinner's Company, London.*

1651. *O.* 5667. Four Apostle Spoons.—*Corporation of Hedon.*

1652. *P.* 5788. Covered Cup, said to have been given by Oliver Cromwell to his daughter, Lady Fauconberg; maker E. S.—*The late Paul Butler, Esq.*

1653. *Q.* 5504. Cup and Cover, the gift of Thomas Bloodworth, in 1682.—*Vintners' Company, London.*

1653. *Q.* 5789. Silver Ladle.—*Sir T. W. Holburne, Bart.*

1654. *R.* Apostle Spoon; maker S. V.—*Rev. T. Staniforth.*

1655. *S.* 5791. Silver Cup, given by Christopher Pim to the Blacksmiths' Company, inscribed "By hammer and hand all arts do stand"; maker I. W.—*J. P. Dexter, Esq.*

1655. *S.* 5790. Tankard.—*J. Dunn Gardner, Esq.*

1656. *T.* Old English Spoon; maker W. C.—*Rev. T. Staniforth.*

1657. *V.* Apostle Spoon.—*Innholders' Company, London.*

1657. *V.* Cup and Cover.—*Peterhouse College, Cambridge.*

CYCLE X.—May, 1658, to May, 1678. (Commonwealth and Chas. II.)

1658. *A.* \*5444. Silver gilt Cup, the gift of Edward Osborne.—*Innholders' Company, London.*

1659. *B.* 5665. Large Macc, the gift of Henry Guy.—*Corporation of Hedon.*

1659. *B.* Spoon with seal top; maker S. V.—*R. Temple Frere, Esq.*

1660. *C.* 5655. Silver Mace.—*Corporation of Doncaster.*

1661. *D.* Three Apostle Spoons.—*Innholders' Company, London.*

1662. *E.* 5794. Silver Salver, repoussé with the labours of Hercules and trophies of arms.—*Baron Lionel de Rothschild.*

1662. *E.* 5901. Large Salver.—*Earl Spencer, K.G.*

1663. *F.* Silver Grace Cup.—*Goldsmiths' Company, London.*

1664. *G.* 5795. Silver Cup.—*The late Paul Butler, Esq.*

1665. *H.* Spoon, flat stem; maker I. I., a bird, and fleur de lis.—*Rev. T. Staniforth.*

1665. *H.* Cup given by Charles II to the *Corporation of Oxford.*

1666. *I.* Embossed Silver Cup.—*Sir Charles Morgan, Bart.*

1667. *K.* Old English Spoon.—*O. Morgan, Esq.*

1668. *L.* Rose-water Dish.—*Queen's College, Oxford.*

1669. *M.* Two-handled Bowl and Cover.—*Sir C. Morgan, Bart.*

\* The stamp of the church-text *A* on some of these pieces, towards the end of the official year, appears to have been injured.

## DATE.

1669. **M.** Cup and Cover, engraved with the royal arms and the arms of Robertus Creyghtonus; on the cover is inscribed "Ex donis Caroli Secundi Regis."—*Dr. and Mrs. Ashford.*

1670. **P.** Porringer, inscribed 1670.—*Queen's College, Oxford.*

1670. **P.** Rat-tailed Spoon.—*Major C. A. Markham.*

1671. **G.** Communion plate.—*Westminster Abbey.*

1672. **P.** 5683. Two Tankards, the gift of Thomas Bawtrey, Lord Mayor of the City of York in 1673.—*Corporation of York.*

1672. **P.** Two-handled Cup; maker M. G.—*R. Temple Frere, Esq.*

1673. **Q.** 5796. Covered Cup; maker I. N.; in fine gold, plain with scroll handles, coiled serpent on the cover. (Hall marks the same as on silver.)—*J. W. Walron, Esq.*

1674. **R.** 5799. Two-handled Cup, the gift of Sir John Cutler to Charles Lush; maker I. N.—*The late Paul Butler, Esq.*

1674. **R.** 5797. Two Cups fitting into each other, matted surface.—*W. B. Stopford, Esq.*

1675. **S.** 5800. Set of three Casters; maker R. A.—*J. Rainey, Esq.*

1676. **C.** Cup and Cover with two handles.—*S. K. Museum.*

1676. **C.** Silver Tankard.—*Corporation of Oxford.*

1677. **A.** 8103. Cup.—*Messrs. Hunt and Roskell.*

1677. **A.** Pair of Candlesticks.—*Earl of Charlemont.*

1677. **A.** Spoon, flat stem, triple rat-tail ornament; maker A. K.—*Rev. T. Staniforth.*

CYCLE XI.—May, 1678, to March, 1697. (Charles II, James II, William & Mary, and William III.)

1678. **a.** 5803. Two-handled Cup, chased with leaves.—*J. P. Dexter, Esq.*

1679. **b.** 5804. Silver Ladle.—*J. P. Dexter, Esq.*

1680. **c.** 5461. The "Brett" Loving Cup and Cover.—*Merchant Taylors' Company, London.*

1681. **d.** 5806. Large silver Cistern, the handles in form of peacocks, resting on four lions' claws, weighing 2,000 oz.; maker R. L.\*—*Duke of Rutland.*

1682. **e.** 5807. Tankard.—*Sir T. W. Holburne, Bart.*

1682. **e.** Two Spoons, with heart-shaped ends; maker E. H. and crown.—*Rev. T. Staniforth.*

\* It holds 60 gallons, and is said to have been filled with candle when the father of the late Duke was born, and with punch at the christening of the Marquis of Granby in January, 1814, the Prince Regent being sponsor.

## DATE.

1683. **f.** 5808. Silver Tazza, with figures in the centre of Jupiter, Diana, etc.; maker W. F.—*Sir W. C. Trevelyan, Bart.*

1683. **f.** Oval Casket and Cover, engraved with Chinese figures, birds, etc.—*South Kensington Museum.*

1683. **f.** Basin engraved with Chinese figures, trees, fountains and birds.—*J. Dunn Gardner, Esq.*

1684. **g.** 5809. Covered Bowl, pounced with Chinese figures; maker I. I. and lis.—*Sir T. W. Holburne, Bart.*

1684. **g.** Spoon, flat stem, heart-shaped end; maker L. C. crowned.—*Brett Collection.*

1685. **h.** Silver Tankard.—*Messrs. Garrard.*

1686. **i.** Communion Plate; maker's initials I. S. in monogram.—*Dr. and Mrs. Ashford.*

1686. **i.** 5945. Tankard, the gift of James Langdon Reynolds; maker I. R. crowned.—*Skinner's Company, London.*

1687. **k.** Mace with the arms of James II.—*Mayor and Corporation of Newcastle-upon-Tyne.*

1688. **l.** 5810. Circular Salver, engraved with Chinese figures.—*J. P. Dexter, Esq.*

1688. **l.** 5811. Pair of Candlesticks, in form of architectural columns.—*W. Maskell, Esq.*

1689. **m.** Spoon with heart-shaped end.—*Rev. T. Staniforth.*

1690. **n.** 5813. Silver Tankard, the cover in form of a helmet repoussé with trophies, etc.; maker G. G.—*Baron Lionel de Rothschild.*

1691. **o.** Embossed Altar Candlesticks.—*Westminster Abbey.*

1692. **p.** Silver Cup.—*Jesus College, Oxford.*

1693. **q.** Pair of Wine Cups.—*J. Dunn Gardner, Esq.*

1693. **q.** Two Spoons; maker L. C.—*Rev. T. Staniforth.*

1694. **r.** Silver Loving Cup.—*Mercers' Company, London.*

1695. **s.** 5815. Silver Cup of Richard Deeble, 1724.—*P. W. Doyle, Esq.*

1696. **t.** 5816. Pair of Fire Dogs at Hampton Court; maker M. A.—*His Majesty the King.*

CYCLE XII.—March, 1697, to May, 1716. (William III, Anne, and George I.)

1697. **A.** 5817. Teapot of rock-work, vine-leaves and grapes.—*Sir T. W. Holburne, Bart.*

1697. **B.** 5818. Silver-gilt Cup with Cover, on the top the royal arms and W. R. III; and a pair of large pricket Candlesticks on tripod stems, with the royal arms of W. III; maker <sup>E</sup><sub>A</sub>.—*The Duke of Manchester.*

1698. **C.** 5894. Pair of silver gilt Candlesticks.—*Rev. G. Jepson.*

## DATE.

1699. *D.* Silver Candlesticks.—*C. H. Leigh, Esq.*

1700. *E.* 5902. Helmet-shaped Ewer, engraved with the royal arms of William III; maker H. A.—*Lord Willoughby de Eresby.*

1700. *E.* 5898. Large silver Fountain, engraved with the Marlborough arms; maker H. A.—*Earl Spencer, K.G.*

1701. *F.* 5894. Two Ewers and Salvers, engraved with the Marlborough arms; and large Cistern weighing 1,920 oz., Marlborough plate; maker H. A.—*Earl Spencer, K.G.*

1701. *F.* Pair of massive Flagons, Marlborough plate; maker G. O. crowned.—*Earl Spencer, K.G.*

1701. *F.* 5907. Ewer and Salver; maker W. I., two stars above and lis below.—*Marquis of Abercorn.*

1702. *G.* 5910. Helmet-shaped Ewer, with female bust handle, engraved with the royal arms and motto, "Semper eadem"; maker M. E.—*Lord Willoughby de Eresby.*

1703. *H.* 5911. Tureen; maker Ne.—*Lord Bateman.*

1703. *H.* Silver Porringer.—*R. Temple Frere, Esq.*

1704. *I.* Silver Porringer.—*R. Temple Frere, Esq.*

1704. *I.* Spoon, flat stem, heart-shaped end; maker L. A. and crown.—*Rev. T. Staniforth.*

1705. *K.* 5912. Two-handled Cup and Cover, with the royal arms, presented by Queen Anne to Sir John Leake.—*The late Paul Butler, Esq.*

1705. *K.* Two-handled Cup; maker's mark, an anchor dividing the letters W. A.—*Captain North's Collection.*

1706. *L.* 5913. Gilt Communion Service, the salver engraved with the Descent from the Cross.—*Earl of Stamford and Warriington.*

1706. *L.* Tankard.—*Sidney Sussex College, Cambridge.*

1706. *L.* 5449. Loving Cup, given by William Humphreys.—*Ironmongers' Company, London.*

1707. *M.* Old English Spoon.—*O. Morgan, Esq.*

1708. *N.* The Goldsmiths' Company's Minutes.

1708. *N.* Silver Porringer; maker B. E.—*R. Temple Frere, Esq.*

1709. *O.* Silver Porringer.—*R. Temple Frere, Esq.*

1710. *P.* Silver Porringer.—*R. Temple Frere, Esq.*

1711. *Q.* 5914. Four circular Salt Cellars; maker P. A. under a rose.—*W. Maskell, Esq.*

1712. *R.* 5450. Loving Cup, the gift of Randolph Lane, in the same year.—*Ironmongers' Company, London.*

1712. *R.* Salver, engraved with the royal arms and motto, "Semper eadem," 15½ in. diam.; maker F. A., lis above, pellet below.—*Dr. and Mrs. Ashford.*

1713. *S.* Silver Tankard.—*J. Dunn Gardner, Esq.*

## DATE.

1713. S. Two Cups and Cover Patens, Flagon, Bread Holder, and Alms Dish, all silver gilt, and made by Paul de Lamerie.\*  
—*Castle Ashby Church, Northamptonshire.*

1714. T. Snuffers' Tray.—*Pembroke College, Cambridge.*

1714. T. 5432. Loving Cup, the gift of Hugh Radcliffe.—*Haberdashers' Company, London.*

1714. T. Pepper Caster; maker V. I.—*R. Temple Frere, Esq.*

1715. V. Six Spoons; maker Sc.—*Rev. T. Stuniforth.*

CYCLE XIII.—May, 1716, to May, 1736. (George I and II.)

1716. A. Two-handled Porringer; maker F. L.—*R. Temple Frere, Esq.*

1717. B. Silver Monteith or Punch-Bowl, with a detached scallop rim.—*J. G. Fanshawe, Esq.*

1717. B. Silver Porringer.—*R. Temple Frere, Esq.*

1718. C. 5919. Silver Waiter.—*J. P. Dexter, Esq.*

1718. C. 5920. Silver Basin and Cover; maker W. I., two stars and lis.—*Sir W. Stirling of Keir.*

1719. D. 5921. Pair of covered Cups, chased with scrolls and head of Bacchus.—*Earl of Stamford and Warrington.*

1720. E. 5657. Sugar Tongs.—*Corporation of Doncaster.*

1721. F. 5677. Cup, the gift of John Kilpatrick.—*Corporation of Norwich.*

1722. G. Silver Paten.—*Crowhurst Church.*

1723. H. Communion Cup, Paten, Flagon and Alms Dish.—*Lowick Church, Northamptonshire.*

1724. I. Two-handled Porringer.—*R. Temple Frere, Esq.*

1725. K. 6005. Silver gilt Oar, a copy of a more ancient one of the time of Queen Elizabeth, 3 ft. 3 in. long, inscribed, "This oar, a badge of authority, used by the ancient Corporation of Boston, was sold by the modern Town Council in 1832, and purchased by Francis Thurkill, Esq., an Alderman of that Borough, by whose widow it was presented in 1840 to the Earl Brownlow."—*Earl Brownlow.*

1726. L. Two-handled Porringer.—*R. Temple Frere, Esq.*

1727. M. Paten; the date letter M in a square (second size punch), the larger one being in the form of a shield.—*Dr. and Mrs. Ashford.*

1727. M. 5923. Helmet-shaped Ewer, engraved with the arms of George I.—*J. P. Dexter, Esq.*

1727. M. Handsome silver gilt helmet-shaped Ewer.—*The Marquis of Exeter.*

\* The first entry of Paul de Lamerie in the mark-book of the Goldsmiths' Hall occurs in 1712, when he resided at the Golden Ball, in Windmill Street, in the Haymarket. In 1739 he removed to Garrard Street or Gerard Street, Soho. His mark up to 1732 was L. A. crowned. In 1733 it was altered to P. L. crowned for the Old Standard.

## DATE.

1728. M. Alms Dish.—*St. Helen's Church, Bishopsgate, City of London.*

1728. N. 5928. Gilt Toilet Service; maker I. L.—*Earl of Stamford and Warrington.*

1729. O. 5929. Silver Basin, scrolls and flowers.—*Lord Bateman.*

1730. P. Six Sconces; maker P. A. crowned.—*Earl of Stamford and Warrington.*

1730. P. Dish, with gilt centre boss.—*Holy Trinity Church, Minories, City of London.*

1731. Q. Silver Paten.—*Saint John's Church, Peterborough.*

1732. R. 5934. Pair of gilt Tankards; maker P. L. (Paul de Lamerie), star and crown above, lis below.—*Earl of Stamford and Warrington.*

1732. R. Two-handled Cup.—*Dr. and Mrs. Ashford.*

1733. S. 5938. Bread Basket of wicker pattern; maker P. L. (Paul de Lamerie), crown and star above, lis below.—*J. Dunn Gardner, Esq.*

1733. S. Fork.—*Jesus College, Cambridge.*

1734. T. Silver gilt Cup, Cover Paten, Flagon and Alms Dish.—*Private Chapel in Burghley House, Northamptonshire.*

1734. T. 5671. The Walpole Mace; maker T. R.—*Corporation of Norwich.*

1735. T. Beautiful silver gilt Flagon.—*Paul de Lamerie, Easton Neston Church, Northamptonshire.*

1735. V. Teapot, melon-shaped, chased with shells and flowers.—*J. Dunn Gardner, Esq.*

## CYCLE XIV.—May, 1736, to May, 1756. (George II.)

1736. a. Sacramental Flagon.—*Crowhurst Church.*

1737. b. 5939. Cup and Paten.—*Messrs. Hunt and Roskell.*

1737. b. Cup and Cover Paten.—*Harpole Church, Northamptonshire.*

1738. c. Silver Cup and Cover Paten and Flagon.—*Abthorpe, Northamptonshire.*

1739. d. Spoon, the stem surmounted by a group representing Charity.—*Hon. G. Mostyn.*

1740. e. 5426. Pair of Vases and Covers, chased with deities and emblems of the arts and sciences, scroll handles of terminal figures; maker's initials T. T.—*Goldsmiths' Company, London.*

1741. f. 5424. Large Ewer and Salver, handsomely chased with heathen deities, Minerva holding a scroll inscribed, "By prudence and good management I am restored"; maker Paul de Lamerie.—*Goldsmiths' Company, London.*

1742. g. 5940. Silver Cup and Cover, elaborately chased; maker P. L. (Paul de Lamerie), and star, crown above, lis below.—*Messrs. Hunt and Roskell.*

## DATE.

1743. h. 5941. Pair of Silver Dishes; maker N. S., star above.—*His Majesty the King.*

1744. i. Cake Basket, with mermaid handles; maker H. M.—*Dr and Mrs. Ashford.*

1744. i. Small silver Mug.—*Major C. A. Markham.*

1744. i. Communion Paten.—*Norton Church, Northamptonshire.*

1745. k. Silver gilt Tankard.—*From St. Antholin's Church, now at St. Mary's Church, Aldermarsh, City of London.*

1745. k. Standing Cup and Cover.—*Clare College, Cambridge.*

1746. l. Two silver gilt Flagons.—*St. Martin in the Field's Church, London.*

1747. m. 5943. Pair of tortoiseshell Caddies, silver mounted, ornamented with repoussé work in figures, scrolls, etc.; maker P. L. (Paul de Lamerie), crown and star above, lis below.—*J. Dunn Gardner, Esq.*

1748. n. Pair of Vases and Covers, with acanthus-leaf ornament.—*Jos. Bond, Esq.*

1748. m. Communion Paten, Flagon, and Alms Dish.—*Eyden Church, Northamptonshire.*

1749. o. Communion Cup.—*Great Warley Church, Essex.*

1750. p. Communion Cup.—*Upper Boddington Church, Northamptonshire.*

1750. p. 5944. Cruet Stand by Paul de Lamerie.—*J. Dunn Gardner, Esq.*

1751. q. Communion Cup and Flagon.—*King's Cliffe Church, Northamptonshire.*

1751. q. Silver Cruet.—*J. H. Walter, Esq.*

1752. r. Communion Cup and Paten.—*Middleton Cheney Church, Northamptonshire.*

1752. r. Small Tea Caddy.—*J. H. Walter, Esq.*

1752. r. 5649. State Sword.—*Corporation of Bristol.*

1753. s. Communion Cup and Cover Paten.—*Daventry Church, Northamptonshire.*

1753. s. 5945. Set of Casters.—*Sir W. Stirling, of Keir.*

1754. t. Jug with repoussé foliage.—*Jesus College, Cambridge.*

1754. t. 5948. Two Tea Caddies; maker M. F.—*Earl of Stamford and Warrington.*

1755. u. 5950. Milk-pot, repoussé, with vine-leaves and grapes; maker P. B.—*Sir T. W. Holburne, Bart.*

1755. u. Flagon—*Dragenham Church, Essex.*

CYCLE XV.—May, 1756, to May, 1776. (George II and George III.)

1756. A. 5951. Tea-kettle, gourd-shaped, engraved with landscapes and figures; on a stand.—*J. D. Gardner, Esq.*

1756. A. Communion Flagon.—*Kettering Church, Northamptonshire.*

1757. B. Two silver gilt Communion Patens.—*St. Edmund's Church, King and Martyr, City of London.*

## DATE.

1758. **C.** Communion Cup and Cover Paten.—*Werrington Church, Northamptonshire.*

1758. **C.** 5952. Ewer; maker T. H.—*O. E. Coope, Esq.*

1759. **D.** Two-handled Vase; and a Coffee-pot.—*S. K. Museum.*

1759. **D.** Bread Basket of pierced repoussé work; maker W. P.—*Dr. and Mrs. Ashford.*

1759. **D.** Tobacco Box.—*Trinity College, Cambridge.*

1760. **E.** Small Taper Candlestick.—*Clare College, Cambridge.*

1760. **E.** Communion Flagon.—*Welford Church, Northamptonshire.*

1760. **E.** Jug, plain with ribbed neck.—*J. D. Gardner, Esq.*

1761. **F.** 5953. Bread Basket, of pierced work and arms of George III.—*His Majesty the King.*

1761. **F.** Alms Dish.—*Arthingworth Church, Northamptonshire.*

1761. **F.** Candlestick.—*Trinity Hall, Cambridge.*

1762. **G.** Spoon.—*Queen's College, Cambridge.*

1762. **G.** Stoop.—*The Rev. S. A. Thompson-Yates.*

1763. **H.** Taper Candlestick.—*St. John's College, Cambridge.*

1763. **H.** Pair of Coronation Salvers; maker T. H.—*Lord Willoughby.*

1763. **H.** Large Tankard, with battle scenes, in repoussé work.—*Major C. A. Markham.*

1764. **I.** Communion Cup.—*Braybrook Church, Northamptonshire.*

1764. **I.** Bread Basket and a Caddy.—*Sir J. Esmonde.*

1765. **K.** 5961. Tea Kettle and Milk Pot; maker I K. crowned.—*Lord Bateman.*

1765. **K.** Silver Tankard.—*Dr. and Mrs. Ashford.*

1766. **L.** Pepper Caster; maker R. P.—*Dr. and Mrs. Ashford.*

1767. **M.** 5963. Two small Waiters.—*Lord Bateman.*

1767. **M.** Coffee Pot, handsomely chased; maker W. G.—*Brett Collection.*

1768. **N.** Coffee-pot, repoussé with flowers and love-knots.—*J. D. Gardner, Esq.*

1768. **N.** Four Salt Cellars.—*Sir J. Esmonde.*

1768. **N.** Boat-shaped Salt.—*Emmanuel College, Cambridge.*

1769. **O.** Candlestick, given by John Darell.—*Queen's College, Cambridge.*

1770. **P.** 5965. Gilt Ewer and Cover; maker's mark S. C.: I. C.—*Sir T. W. Holburne, Bart.*

1770. **P.** Cup engraved with Teniers subjects; maker I. M.—*George Moffatt, Esq.*

1771. **Q.** 5966. Tankard.—*Sir W. Stirling of Keir.*

## DATE.

1772. R. 5967. Pair of pillar Candlesticks.—*Lord Bateman.*  
 1772. R. Fluted Vase and Cover, satyr-head handles, festoons, etc., fluted body, square foot.—*South Kensington Museum.*  
 1772. R. Gold Cup and Cover.—*Peterhouse, Cambridge.*  
 1773. S. Handsome silver Fire Irons.—*The Marquis of Exeter.*  
 1773. S. Corinthian column Candlestick.—*Clare College, Cambridge.*  
 1773. S. Tea Kettle and Stand, chased with foliage, by Paul de Lamerie.—*Messrs. Hancock.*  
 1774. C. Candlestick. Brett Collection.—*W. Meyrick, Esq.*  
 1774. C. Two-handled Cup; maker W. C.—*R. Temple Frere, Esq.*  
 1774. C. Silver gilt Spoon.—*St. Bartholomew the Great Church, City of London.*  
 1774. C. Cup and Cover.—*Queen's College, Cambridge.*  
 1775. C. Communion Cup.—*Harlington Church, Middlesex.*  
 1775. C. Four Salt Cellars; maker S. M.—*Dr. and Mrs. Ashford.*

## CYCLE XVI.—May, 1776, to May, 1796. (George III.)

1776. a. Silver Cup and Cover Paten.—*Northborough Church, Northamptonshire.*  
 1776. a. Coffee-pot; maker's mark W. G.—*Dr. and Mrs. Ashford.*  
 1776. a. Pair of Candlesticks, in form of figures holding flowers.—*Messrs. Hancock.*  
 1777. b. Silver Cup.—*Easton on the Hill Church, Northamptonshire.*  
 1777. b. Milk Jug; maker S. I.—*Dr. and Mrs. Ashford.*  
 1778. c. Set of three Vases, designed by Adams.—*Percy Doyle, Esq.*  
 1779. d. Silver Cup, Cover Paten, Flagon and Alms Dish.—*Whilton Church, Northamptonshire.*  
 1779. d. 5969. Pair of Vases, open-work body, with rams' heads and festoons; maker W. G. R.—*J. W. Brett, Esq.*  
 1780. e. Cream Jug, repoussé with flowers and scrolls, stalk handle.  
 1781. f. Two Communion Patens.—*Hanwell Church, Middlesex.*  
 1782. g. Two Communion Tankards, Cup and Cover Paten.—*St. Bartholomew the Less Church, London.*  
 1783. h. Muffineer.—*Jesus College, Cambridge.*  
 1783. h. Cream Jug; maker H. B.—*Dr. and Mrs. Ashford.*  
 1784. i. Small two-handled Cup, stamped at the Hall between December 1, 1784, and July 24, 1785, with these four marks: 1st, the drawback mark of Britannia *incuse*;\* 2nd, the duty mark of the King's head *incuse*; 3rd, the Hall mark of a leopard's head in relief; 4th, the maker's initials; the date letter being omitted.—*Dr. and Mrs. Ashford.*

\* This refers to the drawback.

## DATE.

1785. k. Pair of Salts, open ribs, festoons and lions' heads.—*J. D. Gardner, Esq.*

1786. l. 5971. Pair of Cups, with ivory plaques; maker I. B.—*His Majesty the King.*

1786. l. Gravy Holder.—*Major C. A. Markham.*

1787. m. Silver Alms Dish.—*Moreton Pinkney Church, Northamptonshire.*

1788. n. Long silver Gravy Spoon.—*Major C. A. Markham.*

1788. n. 5676. Silver gilt Salt Cellars; maker's mark M. N., R. G.—*Lord Bateman.*

1789. o. Two silver Cups.—*Spratton Church, Northamptonshire.*

1791. q. Communion Flagon.—*Queniburgh Church, Leicestershire.*

1792. r. Snuffers Tray.—*Pembroke College, Cambridge.*

1792. r. 5978. Silver globe Inkstand.—*J. W. Brett, Esq.*

1793. s. Communion Cup, Paten, Flagon and Alms Dish.—*Blakesley Church, Northamptonshire.*

1793. s. Urn and Tea Pot with Stand.—*Queen's College, Cambridge.*

1794. t. Flagon.—*Leyton Church, Essex.*

1794. t. Fish Slice.—*Queen's College, Cambridge.*

1795. u. Handsome silver Fire Iron.—*The Marquis of Exeter.*

## CYCLE XVII.—May, 1796, to May, 1799. (George III.)

1796. A. Silver gilt Spoon.—*St. Bride's Church, London.*

1797. B. Two Communion Patens.—*Great Bealings Church, Suffolk.*

1798. C. Communion Paten.—*Nether Broughton Church, Leicestershire.*

1799. D. Small silver Taper Holder.—*The Marquis of Exeter.*

1799. D. Communion Cup.—*Sapcote Church, Leicestershire.*

1799. D. Four Spoons.—*T. R. Matthew, Esq.*

LONDON GOLD AND SILVER SMITHS.



# London Gold and Silver Smiths.

The following list of marks or touches used by London gold and silver smiths, between the middle of the fourteenth and the end of the eighteenth century, has been principally compiled from "The Communion Plate of the Churches in the City of London," "The Communion Plate of the Parish Churches in the County of London," "The Communion Plate of the Parish Churches in the County of Middlesex," "The Communion Plate of the Parish Churches in the County of Essex" and "The Church Plate of the County of Northampton," by permission of the authors of these works, and "An Illustrated Catalogue of the Loan Collection of Plate exhibited in the Fitzwilliam Museum, May, 1895," by permission of the publishers of this work.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
Within an oval shield the following charges: in base a lion transfix'd, in dexter chief two keys in saltire, and in sinister two escallops.	<i>circa</i> 1350	Silver gilt Beaker and Cover.	Trinity Hall, Cambridge.
Maiden's head, without shield.	1507	Silver parcel gilt Chalice.	West Drayton Church, Middlesex.
A fish.	1507	Silver gilt Beaker and Cover.	Christ's College, Cambridge.
A heart.	1515	Silver gilt Apostle Spoon.	Corpus Christi College, Cambridge.
Capital <b>D</b> without shield.	1518	Silver parcel gilt Dish.	St. Mary Woolnoth Church, City of London.
A crescent and star.	1520	Silver gilt Standing Cup and Cover.	Christ's College, Cambridge.
A ragged staff.	1521	A Mazer, with silver gilt mounts.	Corpus Christi College, Cambridge.
A mark like the figure 8, without shield.	1521	Silver gilt Communion Paten.	Great Waltham Church, Essex.
A cross on orb.	1524	Communion Alms Dish.	St. Magnus Church, City of London.
<b>I C</b> orb and cross between letters.	1531	Silver gilt Cover of Standing Cup.	Corpus Christi College, Cambridge.
Maiden's head crowned, in cutline.	1543	Silver gilt Rose Water Dish and Ewer.	Corpus Christi College, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>W</b> above curved line.	1548	Silver gilt Communion Cup and Cover Paten.	Clapton Church, Northamptonshire.
Covered cup in shaped shield.	1548	Silver gilt Communion Cup.	St. Lawrence Jewry Church, City of London.
<b>R D</b> in monogram in plain shield.	1549	Silver gilt Communion Cup.	St. Peter upon Cornhill Church, City of London.
<b>F B</b> in shaped shield.	1549	Silver gilt Communion Cup.	St. James's Church, Garlickhithe, City of London.
<b>T L</b> in monogram in plain shield.	1552	Silver gilt Communion Cup.	St. James's Church, Garlickhithe, City of London.
<b>R M</b> above some mark.	1553	Silver gilt Communion Cup.	Great Houghton Church, Northamptonshire.
<b>W</b>	1557	Communion Cup and Cover Paten.	Waterbeach Church, Cambridgeshire.
A bird in shaped shield.	1559	Communion Cup.	St. Botolph's Church, Aldgate, City of London.
A cone shaped mark, above two semicircles.	1559	Silver gilt Communion Cup and Cover Paten.	St. Mary-le-Bow Church, City of London.
<b>H W</b> pellet above and below in shaped outline.	1559	Communion Cup.	St. Vedast's Church, City of London.
Fleur de lys, in shaped shield.	1559	Silver gilt Communion Cup and Cover Paten.	St. Stephen's Church, Walbrook, City of London.
<b>S K</b> in heart shaped shield.	1559	Stone ware Jug, with silver mounts.	R. Temple Frere, Esq.
A mullet, without shield.	1559	Silver gilt Communion Cup.	St. Dunstan's Church, Stepney, County of London.
<b>C C</b> linked in rectangle.	1559	Silver gilt Communion Cup.	St. Peter ad Vincula Church, Tower of London.
A stag's head, in shaped shield.	1561	Communion Cup.	Harefield Church, County of Middlesex.
<b>R B</b> linked, in shaped shield.	1561	Communion Cup.	North Ockendon Church, Essex.
A six-pointed star in ellipse.	1561	Silver gilt Communion Cup.	St. Lawrence Jewry Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
I C, an animal's head between letters, in plain shield.	1562	Parcel gilt Communion Cup.	Hadley Monken Church, Middlesex.
A hand, holding a cross crosslet, in shaped outline.	1562	Communion Cup and Cover Paten.	Christchurch Church, City of London.
R D linked letters.	1562	Silver gilt Salt and Cover.	Corpus Christi College, Cambridge.
A holly leaf, without shield.	1562	Silver gilt Communion Paten.	St. Stephen's Church, Walbrook, City of London.
F G above star, in shaped shield.	1562	Silver gilt Communion Cover Paten.	St. Margaret's Church, Lothbury, City of London.
A cart wheel.	<i>circa</i> 1562	Communion Cup.	Clipston Church, Northamptonshire.
An acanthus leaf.	1563	Silver gilt Communion Cup and Cover.	Heydon Church, Cambridgeshire.
W within sun in splendour.	1563	Communion Cup.	East Ham Church, Essex.
R D in monogram in plain shield.	1563	Silver gilt Communion Cup.	Hornchurch Church, Essex.
I P in shaped shield.	1563	Communion Cover Paten.	Rainham Church, Essex.
Dexter hand open beneath crown.	1564	Silver gilt Communion Cup.	St. Luke's Church, Wellingborough, Northamptonshire.
I C in a shield with escalloped top.	1564	Communion Cup.	Little Warley Church, Essex.
G in plain shield.	1565	The Cockayne Cups.	The Skinners' Company, London.
Capital A in shaped shield.	1566	Silver gilt Communion Cup and Cover Paten.	St. Alban's Church, Wood Street, City of London.
R Y above heart.	1566	Plateau.	St. Alban's Church, Wood Street, City of London.
A stag.	1566	Set of silver gilt Apostle Spoons.	Corpus Christi College, Cambridge.
A demi lion sejant holding a flag.	1567	Silver gilt Communion Paten.	St. Stephen's Church, Walbrook, City of London.
T B in monogram.	1567	Communion Cup and Cover Paten.	Christ's College, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
A dexter hand grasping a hammer, in shaped stamp.	1568	Silver gilt Communion Cup and Cover Paten.	Harrow Church, Middlesex.
<b>R F</b> in monogram in shaped shield.	1568	Silver gilt Communion Cup and Cover Paten.	St. Mary-le-Bow Church, City of London.
A hand holding a branch with flowers and leaves.	1568	Silver gilt Communion Cup and Cover Paten.	Trinity Hall, Cambridge.
A stag's head in shaped shield.	1568	Silver gilt Communion Cup.	Welford Church, Northamptonshire.
<b>I R</b> not crowned.	1569	Stone ware Jug with silver mounts.	E. A. Stanford, Esq.
Bunch of grapes in plain shield.	1569	Communion Cup.	Barnack Church, Northamptonshire.
<b>H S</b> interlaced.	1569	Communion Cup.	Brigstock Church, Northamptonshire.
Trefoil in shaped outline.	1569	Communion Cup.	Cosgrove Church, Northamptonshire.
Small black letter <b>O</b> in circle.	1569	Communion Cup.	Great Doddington Church, Northamptonshire.
An animal's head in plain shield.	1569	Communion Cup and Cover Paten.	Alwalton Church, Huntingdonshire.
<b>I H</b> above trefoil in plain shield.	1569	Communion Cover Paten.	Ecton Church, Northamptonshire.
Fleur de lys without shield.	1569	Communion Cup and Cover Paten.	Pitsford Church, Northamptonshire.
A fish in ellipse.	1569	Communion Cup.	Little Harrowden Church, Northamptonshire.
<b>R S</b> with pellet between letters in plain shield.	1569	Communion Cup and Cover Paten.	Kings Sutton Church, Northamptonshire.
<b>S L</b> in shaped shield.	1569	Communion Cup and Cover Paten.	Little Oakley Church, Northamptonshire.
Leaf with bifurcated stalk.	1569	Silver gilt Communion Cup and Cover Paten.	Peterborough Cathedral.
Italic <b>X</b> in shaped shield.	1569	Communion Cup and Cover Paten.	Stanion Church, Northamptonshire.
Leaf inverted in plain shield.	1569	Communion Cover Paten.	Wansford Church, Northamptonshire.
Bull's head erased in shaped shield.	1570	Communion Paten.	Pytchley Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
Fleur de lys in shaped outline.	1570	Communion Cup and Cover Paten.	Dodford Church, Northamptonshire.
Cross pommée in plain shield.	1570	Silver gilt Communion Cup and Cover Paten.	Ashley Church, Northamptonshire.
<b>A L</b> linked in shaped shield.	1570	Communion Cup.	Denton Church, Northamptonshire.
A flower or thistle in shaped shield.	1570	Communion Cup and Cover Paten.	Braddon Church, Northamptonshire.
<b>H S</b> above pellet in plain shield.	1570	Communion Cup.	Green's Norton Church, Northamptonshire.
<b>H E</b> linked in plain shield.	1570	Communion Cup.	Lutton Church, Northamptonshire.
<b>I H</b> in oblong.	1570	Communion Cup.	Whittlebury Church, Northamptonshire.
<b>W H</b> above annulet in plain shield.	1570	Communion Cup.	Croughton Church, Northamptonshire.
Capital <b>M</b> in plain shield.	1570	Silver gilt Communion Paten.	St. Augustine's Church, City of London.
<b>F R</b> in monogram.	1570	Silver gilt Communion Flagon.	Gonville and Caius College, Cambridge.
<b>T F</b> linked in shaped shield.	1570	Communion Cup.	Alderton Church, Northamptonshire.
<b>I P</b> in shaped shield.	1570	Communion Cup.	Holdenby Church, Northamptonshire.
<b>I C</b> with pellet between letters in shaped shield.	1570	Communion Cup.	Rothersthorp Church, Northamptonshire.
<b>F R</b> in monogram.	1570	Silver gilt Tankard.	Trinity Hall, Cambridge.
<b>I G</b> in monogram.	1571	Silver gilt Communion Cup.	St. Mildred's Church, Bread Street, City of London.
<b>N S</b> interlaced.	1571	Stone ware Jug with silver mounts.	J. P. Dexter.
A dove in shaped shield.	1571	Silver gilt Tankard.	Corpus Christi College, Cambridge.
A trefoil.	1571	Silver gilt Tazza.	Christ's College, Cambridge.
<b>I C</b> in plain shield.	1572	Communion Cup.	Wootton Church, Northamptonshire.
<b>No</b> in shaped shield.	1573	Horn Beaker with silver gilt mounts.	St. Giles' Church, Cripplegate, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
A crab.	1573	Tankard.	Colonel North.
<b>C L</b> a talbert between letters.	1573	Tankard.	Ashmolean Museum.
<b>H C</b> a hammer between letters grasped by a hand beneath in plain shield.	1575	Silver gilt Communion Cup and Cover.	All Hallows the Great Church, City of London.
<b>C C</b> interlaced.	1577	Stone ware Jug with silver mounts.	H. Durlacher, Esq.
<b>A P</b> in plain shield.	1578	Communion Cup.	Evenley Church, Northamptonshire.
<b>E S</b>	1578	Tankard.	Baron de Rothschild.
A spread eagle.	1578	Salt Cellar	Sir Richard Wallace.
A bird.	1579	Pelican Cup.	The late Rt. Hon. W. E. Gladstone.
Three trefoil leaves.	1579	Ewer and Salver.	Duke of Rutland.
<b>H C</b> with a hammer and vice.	1579	Tazza.	H.R.H. The Duke of Cambridge.
<b>S B.</b>	1580	Chapman Cup.	Armourers' Company, London.
<b>F M</b> in shaped shield.	1580	Silver gilt Communion Cup and Cover Paten.	Towcester Church, Northamptonshire.
<b>W R</b> above two curved lines.	1580	Communion Cup.	St. James's Church, Brackley, Northamptonshire.
<b>R M.</b>	1581	Salt Cellar	Baron de Rothschild.
<b>B</b> a pellet in each space.	1581	Stone ware Jug with silver mounts.	T. M. Whitehead, Esq.
<b>S E</b> interlaced in shaped shield.	1582	Communion Cup and Cover Paten.	Fawsley Church, Northamptonshire.
A tree.	1583	Salt Cellar	Baron de Rothschild.
A flag in bend in shaped shield.	1583	Two silver gilt Communion Flagons.	St. Margaret's Church, Westminster, County of London.
A rose in pentagon.	1586	Silver gilt Tazza Communion Paten.	St. Giles's Church, Cripplegate, City of London.
Capital <b>D</b> in plain shield.	1586	Silver gilt Communion Paten.	St. Margaret's Church, Westminster, County of London.
A bird, like an owl, in plain shield.	1587	Communion Cup and Cover Paten.	Radston Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>TS</b> above a double headed eagle displayed, in plain shield.	1587	Communion Flagon.	St. Mary Woolnoth Church, City of London.
<b>HC</b> a cross between letters.	1588	Paten.	Dr. and Mrs. Ashford.
A flower.	1588	Ostrich egg Cup.	Earl of Home.
A crescent and star in circle.	1589	Seal headed Spoon.	Trinity Hall, Cambridge.
<b>IA</b> above quatrefoil in plain shield.	1591	Communion Cup.	Ecton Church, Northamptonshire.
<b>SS</b> line between and mullet above letters in plain shield.	1591	Communion Cup and Cover Paten.	Newbottle Church, Northamptonshire.
<b>NR</b> above four pellets in plain shield.	1591	Silver gilt Beaker.	St. Giles's Church, Cripplegate, City of London.
<b>RW</b> below pellet in shield.	1591	Ostrich egg Cup with silver mounts.	Corpus Christi College, Cambridge.
<b>IG</b> in monogram in shaped shield.	1593	Communion Cup and Cover	Christchurch Church, City of London.
<b>TH</b> with rose and two pellets above and the same below in shaped shield.	1594	Silver gilt Communion Cup.	St. Botolph's Church, Aldgate, City of London.
<b>CK.</b>	1595	Ewer and Salver.	S. Addington, Esq.
<b>IB</b> above rose.	1595	Ewer and Salver.	Corporation of Bristol.
<b>CB</b> in monogram in plain shield.	1595	Communion Cup.	Chingford Church, Essex.
<b>GS</b> above mullet in shaped shield.	1595	Silver parcel gilt Communion Cup.	Ruislip Church, Middlesex.
<b>CB</b> in monogram in plain shield.	1595	Communion Cup.	Barking Church, Essex.
<b>HB</b> linked in shaped shield.	1597	Silver gilt Communion Paten.	All Hallows' Church, Lombard Street, City of London.
<b>ID</b> above stag couchant in plain shield.	1597	Communion Beaker with handle and cover.	St. Giles's Church, Cripplegate, City of London.
<b>IH</b> above bear passant.	1597	Silver gilt Communion Flagon.	Christ's College, Cambridge.
<b>IN</b> above rose.	1597	Ewer and Salver.	Corporation of Norwich.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R P</b> separated by sprig with five leaves, in shaped shield.	1598	Silver gilt Communion Cover Paten.	St. Dunstan in the West Church, City of London.
A cross in heart shaped stamp.	1598	Silver gilt seal head Spoon.	Ealing Church, Middlesex.
<b>E R.</b>	1599	Spice Box.	Dr. and Mrs. Ashford.
<b>R C.</b>	1599	Standing Cup.	Innholders' Company, London.
A plant or tree in plain shield.	1599	Silver gilt Communion Cup and Cover Paten.	St. Dunstan in the West Church, City of London.
A squirrel sejant, holding a nut with his fore paws, in plain shield.	1599	Silver gilt Communion Cup.	St. Mary Abbots' Church, County of London.
A cock in plain shield.	1600	Silver gilt Cover to Communion Cup.	St. Margaret Patten's Church, City of London.
<b>B R</b> or <b>R B</b> linked letters in shaped shield.	1601	Silver gilt Communion Cup.	Maxey Church, Northamptonshire.
<b>W J</b> the head of an animal, perhaps a fox, between letters, in plain shield.	1601	Silver gilt Communion Cup and Cover.	Furtho Church, Northamptonshire.
<b>T C</b> above pellet in shaped shield.	1601	Silver gilt Communion Cup and Cover.	Corby Church, Northamptonshire.
<b>A B.</b>	1602	Silver gilt standing Cup and Cover.	Corpus Christi College, Cambridge.
A double headed spreading eagle in shaped shield.	1602	Parcel gilt Beaker.	St. Giles's Church, Cripplegate, City of London.
<b>H D</b> above mullet in shaped shield.	1602	Communion Cup.	Aynhoe Church, Northamptonshire.
<b>I H</b> above a bear passant.	1604	Cup and Cover.	Lord Willoughby de Eresby.
<b>A B</b> linked in shaped shield.	1605	Communion Cup and Cover Paten.	Duddington Church, Northamptonshire.
<b>I A</b> in scalloped shield.	1605	Two silver gilt Communion Flagons.	All Hallows' Church, Lombard Street, City of London.
<b>H M</b> linked, beneath two pellets and above another, in shaped shield.	1605	Silver gilt Communion Paten.	St. James's Church, Garlickhithe, City of London.
<b>R W</b> above pellet in shaped stamp.	1606	Silver gilt Ewer and Salver.	Sidney Sussex College, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>M.</b>	1606	Salt Cellar	R. Neville Grenville, Esq.
<b>S O</b> above mullet in shaped shield.	1606	Communion Cup.	Great Houghton Church, Northamptonshire.
A cross pommelle on orb, without shield.	1606	Silver gilt Communion Cup.	Willesden Church, Middlesex.
<b>T W</b> in monogram in shaped shield.	1607	Silver gilt standing Cup and Cover.	Corpus Christi College, Cambridge.
<b>R W</b> above pellet.	1607	Silver gilt Communion Flagon.	Trinity College, Cambridge.
<b>R M</b> above pellet in shaped shield.	1607	Silver gilt Communion Flagon.	St. Peter-le-Poor Church, City of London.
A fetter lock above arrow head in shaped shield.	1607	Silver gilt Communion Cup and Cover Paten.	Hendon Church, Middlesex.
<b>S O</b> beneath one pellet and above three in shaped shield.	1608	Communion Flagon.	St. Alban's Church, Wood Street, City of London.
<b>T C</b> beneath three pellets and above one in shield.	1608	Silver gilt standing Cup and Cover.	Trinity Hall, Cambridge.
<b>I S</b> above crescent in shaped shield.	1608	Silver gilt standing Cup and Cover.	Corpus Christi College, Cambridge.
<b>T F</b> in monogram in plain shield.	1608	Silver gilt Communion Cup and Cover.	All Hallows the Great Church, City of London.
<b>T A</b> in monogram above mullet in shaped shield.	1608	Two silver gilt Communion Patens.	All Hallows the Great Church, City of London.
<b>J M</b> above some mark in plain shield.	1608	Silver gilt Communion Flagon.	Gonville and Caius College, Cambridge.
<b>R M</b> beneath harp in shaped shield.	1609	Silver gilt Communion Flagon.	Hadley Monken Church, Middlesex.
<b>S O</b> in quatrefoil.	1609	Silver gilt Communion Cup.	Burghley House, Northamptonshire.
<b>I A</b> in shaped shield.	1609	Silver gilt Communion Cup.	St. Andrew Undershaft Church, City of London.
<b>S F</b> in monogram in shaped shield.	1609	Silver gilt Communion Cup.	St. Botolph's Church, Aldgate, City of London.
Capital letter <b>W</b> in plain shield.	1609	Silver gilt Communion Cup and Cover Paten.	St. Antholin's Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R C</b> above fleur de lys in plain shield.	1610	Communion Cup and Cover Paten.	West Haddon Church, Northamptonshire.
<b>R W</b> over rainbow.	1610	Silver gilt standing Cup and Cover.	Sidney Sussex College, Cambridge.
<b>T C</b> three pellets above and one below in shaped shield.	1610	Silver gilt Communion Cup.	Hadley Monken Church, Middlesex.
<b>N R</b> above rose and four pellets in plain shield.	1612	Two Communion Cups.	St. Giles's Church, Cripplegate, City of London.
<b>A R.</b>	1613	Cup and Cover.	Lord Londesborough.
<b>I T</b> a bow between letters.	1613	Spice Box.	Sir T. W. Holburne.
<b>R B</b> linked letters above pellet in shaped shield.	1613	Communion Flagon.	All Hallow's Church, Lombard Street, City of London.
Capital letter <b>N</b> above pellet in shaped shield.	1613	Two Communion Flagons.	St. Mary Woolnoth Church, City of London.
<b>I A</b> in shaped shield.	1614	Two Communion Flagons.	St. Botolph's Church, Aldgate, City of London.
<b>A B</b> linked letters in shaped shield.	1615	Standing Cup known as the Nevile Cup.	Trinity College, Cambridge.
<b>T F</b> with swan or fish in shaped shield.	1616	Two Communion Patens.	St. Stephen's Church, Walbrook, City of London.
A trefoil in irregular oval.	1616	Silver gilt standing Cup and Cover.	St. John's College Cambridge.
<b>T F</b> in monogram in plain shield.	1616	Cup.	Skinner's Company, London.
<b>L A.</b>	1616	Dish.	C. Winn, Esq.
<b>C B</b> linked in plain shield.	1616	Communion Cup.	Christchurch Church, City of London.
<b>I P</b> above bell in shaped shield.	1616	Two Communion Patens.	Christchurch Church, City of London.
Capital letter <b>R</b> between two pellets and above <b>W</b> .	1616	Silver gilt standing Cup.	Corpus Christi College, Cambridge.
<b>R S</b> above heart in shaped shield.	1617	Two Communion Flagons.	Christchurch Church, City of London.
<b>R P</b> above mullet in shaped shield.	1617	Communion Paten.	Christchurch Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
Capital letter <b>N</b> above pellet in shaped shield.	1617	Two silver gilt Communion Flagons.	St. Edmund the King and Martyr Church, City of London.
<b>T H</b> linked letters above pellet in shaped shield.	1617	Communion Cup.	St. Giles's Church, Cripplegate, City of London.
<b>C C</b> two pellets above and tree between letters in plain shield.	1617	Two Communion Flagons.	St. Mildred's Church, Bread Street, City of London.
<b>T F</b> lombardic letters linked in plain shield.	1618	Communion Cup and Cover Paten.	Cransley Church, Northamptonshire.
<b>I S</b> above pellet in shaped shield.	1618	Silver gilt standing Cup and Cover, known as the Mildmay Fane Cup.	Emmanuel College, Cambridge.
<b>R C</b> above mullet in plain shield.	1618	Two Tankards.	St. Andrew by the Wardrobe Church, City of London.
<b>W C</b> arrow between letters point to base in plain shield.	1618	Silver gilt Communion Paten.	Hadley Monken Church, Middlesex.
Small italic <b>P</b> in ornamental shield.	1619	Communion Cup and Cover Paten.	Ufford Church, Northamptonshire.
<b>W R</b> above curved line in shaped shield.	1619	Silver gilt Communion Cup and Cover Paten.	St. Antholin's Church, City of London.
<b>A B</b> above pellet in plain shield.	1619	Silver gilt Communion Paten.	St. Mary Abbott's Church, Kensington, County of London.
<b>I C</b> above mullet in plain shield.	1620	Silver gilt Communion Cup and Paten.	Aveley Church, Essex.
<b>A I</b> <b>W T</b> in square stamp.	1620	Silver gilt Communion Paten.	St. Helen's Church, Bishopsgate, City of London.
<b>T F</b> in monogram in plain shield.	1620	Communion Cup.	Chelmsford Church, Essex.
<b>I C</b>	1621	Tankard.	W. Cozier, Esq.
<b>W</b> <b>W C</b> <b>J</b> in shaped shield.	1621	Communion Cup and Cover Paten.	Marston St. Lawrence Church, Northamptonshire.
<b>T E</b> in monogram in es- calloped shield.	1622	Silver gilt Communion Cup and Cover.	St. Antholin's Church, City of London.
<b>T F</b> in a shield.	1622	Silver gilt Cup and Cover Paten.	Holy Trinity Church, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>B B</b> in shield.	1622	Communion Cup.	St. Giles's Church, Cambridge.
<b>R S</b> above heart in irregular shield.	1622	Silver gilt Communion Cup.	St. Augustin with St. Faith's Church, City of London.
<b>F</b> <b>W</b> in shaped shield.	1622	Communion Flagon.	St. Botolph's Church, Aldgate, City of London.
<b>G O</b> sickle between letter in plain shield.	1622	Cup with legend.	G. Munday, Esq.
<b>I M</b> above mullet in plain shield.	1623	Communion Cup and Paten.	Hayes Church, Middlesex.
<b>H S</b> above mullet in shaped shield.	1623	Communion Paten.	St. James's Church, Brackley, Northamptonshire.
<b>A I</b> <b>W T</b> beneath arrow in shaped shield.	1623	Communion Cup and Cover Paten.	Adston Church, Northamptonshire.
<b>R S</b> above heart between two pellets in plain shield.	1623	Two silver gilt Communion Flagons.	St. Swithin's Church, City of London.
Capital letter <b>A</b> in diamond stamp.	1624	Communion Paten.	All Hallow's Church, Lombard Street, City of London.
<b>I F</b> crowned above fleur de lys in shaped shield.	1624	Piece of Plate.	Messrs. Hancock.
<b>W C</b> an arrow between letters point to base in plain shield.	1624	Communion Flagon.	St. Alban's Church, Wood Street, City of London.
<b>T F</b> in monogram in plain shield.	1624	Communion Cup and Cover Paten.	St. Mary's Church, Bow, County of London.
<b>R C</b> above arrow head in heart shaped shield.	1624	Three silver gilt Communion Cups.	St. Margaret's Church, Westminster, County of London.
<b>H S</b> above sun in splendour.	1625	Communion Flagon.	St. Alban's Church, Wood Street, City of London.
<b>T B</b> above some mark in shaped shield.	1625	Communion Cup.	St. Alban's Church, Wood Street, City of London.
<b>S</b> <b>W</b> in shaped shield.	1625	Silver gilt Communion Paten.	St. Magnus's Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R B</b> above mullet in heart shaped shield.	1626	Four silver gilt Communion Cups.	St. Katharine Creechurch Church, City of London.
<b>H B</b> linked letters above pellet in shaped shield.	1626	Two silver gilt Communion Cups.	St. Mary Woolnoth Church, City of London.
<b>W S</b> in an elliptical stamp.	1627	Communion Cup.	St. Edward's Church, Cambridge.
<b>C C</b> above trefoil in plain shield.	1627	Communion Cup.	Newbottle Church, Northamptonshire.
<b>F</b> <b>W</b> in shaped stamp.	1627	Silver gilt Communion Flagon.	Great Haddow Church, Essex.
<b>W S</b> above cinquefoil in plain shield. First mark of <i>Walter Shute</i> .	1627	Silver gilt Communion Flagon.	All Hallow's Church, Barking, City of London.
<b>R S</b> above heart in shaped shield.	1627	Silver gilt Communion Paten.	St. Andrew Undershaft Church, City of London.
<b>T B</b> above rose in plain shield.	1627	Apostle Spoons.	Messrs. Hancock.
<b>R C</b> above arrow head in heart shaped shield.	1627	Two Communion Cups and Cover Patens.	St. Andrew by the Wardrobe Church, City of London.
<b>I I</b> above mullet in shaped shield.	1627	Silver gilt Communion Flagon.	St. Clement's Church, City of London.
<b>T C</b> linked letters in shaped shield.	1628	Communion Cup and Paten.	Strixton Church, Northamptonshire.
<b>T F</b> in monogram in plain shield.	1628	Silver gilt standing Cup and Cover.	Christ's College, Cambridge.
<b>C B</b> linked letters in plain shield.	1628	Communion Cup and Cover	St. Andrew by the Wardrobe Church, City of London.
<b>S W</b> in shaped shield.	1628	Two silver gilt Communion Flagons.	St. Dunstan in the East Church, City of London.
A winged lion passant in plain shield.	1628	Silver gilt Communion Cup.	St. Mary Abchurch Church, City of London.
<b>W S</b> bow below from which an arrow is rising between letters in circle. Second mark of <i>Walter Shute</i> .	1628	Silver gilt Communion Paten.	St. Mary Abchurch Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R A</b> above fleur de lys in shield.	1629	Communion Cup and Cover Paten.	St. Benedict's Church, Cambridge.
<b>R B</b> above mullet in shaped shield.	1629	Silver gilt Communion Cup and Cover.	St. John's Church, Hampstead, County of London.
A lance head erect in oblong stamp.	1630	Communion Cup.	St. Alban's Church, Wood Street, City of London.
<b>I A</b> above mullet in plain shield.	1630	Two Communion Flagons.	St. Stephen's Church, Walbrook, City of London.
<b>H W</b> pellet above and below in lobed stamp.	1630	Communion Cup and Cover Paten.	St. Vedast's Church, City of London.
<b>W C</b> above mullet in shaped shield.	1630	Communion Cup and Cover Paten.	St. Vedast's Church, City of London.
<b>R M</b> above curved lines in plain shield.	1630	Silver gilt Communion Cup and Paten.	Easton Mauduit Church, Northamptonshire.
<b>W R</b> beneath curved line and line and above annulet in plain shield.	<i>circa</i> 1631	Silver gilt Communion Paten.	St. Augustine's Church, City of London.
<b>I H</b> two pellets above and two below in plain shield.	1631	Communion Plate.	Messrs. Garrard.
<b>C C</b> with arrow between letters point to base in circle.	1631	Communion Cup and Cover Paten.	Brampton Ash Church, Northamptonshire.
<b>I M</b> above a pig passant in plain shield.	1631	Silver gilt Communion Cup and Cover Paten.	All Hallow's Church, Barking, City of London.
<b>J B</b> in monogram in plain shield.	1631	Silver gilt Communion Cup and Cover Paten.	St. Dunstan's Church, Stepney, County of London.
<b>W S</b> above pellet in plain shield.	1631	Communion Cup.	Sywell Church, Northamptonshire.
<b>H M</b> above cinquefoil in shaped shield.	1631	Silver gilt Communion Cup and Cover.	St. Antholin's Church, City of London.
<b>D G</b> an anchor between letters in plain shield.	1631	Communion Cup and Cover Paten.	Arthingworth Church, Northamptonshire.
<b>G B</b> in shield.	1631	Communion Alms Dish.	Holy Trinity Church, Cambridge.
Capital letter <b>D</b> enclosing <b>C</b> in plain shield.	1631	Two silver gilt Spoons.	St. Swithin's Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R W</b> above annulet in shaped shield.	1632	Two Communion Cups.	St. Anne and St. Agnes Church, City of London.
<b>T F</b> in monogram in plain shield.	1632	Two Communion Flagons.	St. Helen's Church, Bishopsgate, City of London.
<b>I S</b> in circular stamp. <i>Joseph Smith.</i>	1632	Silver gilt Spoon.	St. Mary's Church, Strand, County of London.
<b>P B</b> crescent above and below and three pellets on each side, in square stamp with corners cut off.	1632	Communion Paten.	St. Pancras Old Church, County of London.
<b>P B</b> with pellet above and below in plain shield.	1632	Communion Cup and Cover Paten.	Church Brampton Church, Northamptonshire.
<b>I G</b> above pellet in plain shield.	1632	Two silver gilt Communion Cups.	Great Waltham Church, Essex.
<b>R A</b> above cinquefoil in plain shield.	1632	Communion Paten.	Clipston Church, Northamptonshire.
<b>I F</b> in shaped shield.	1633	Communion Cup.	East Farndon Church, Northamptonshire.
<b>C F</b> above mullet in plain shield.	1633 <i>circa</i>	Communion Paten.	Gretworth Church, Northamptonshire.
<b>W C</b> in shaped shield.	1633	Two Monteiths.	Haberdashers' Company, London.
<b>I B</b> above buckle and two pellets in shaped shield. ? <i>J. Buckle.</i>	1633	Two Communion Flagons.	St. Lawrence Jewry Church, City of London.
<b>H B</b> linked letters beneath a demi sun in splendour, in shaped shield.	1633	Silver gilt Communion Cup.	St. Stephen's Church, Walbrook, City of London.
<b>E S</b> in dotted circle.	1633	Communion Flagon.	Harrow Church, Middlesex.
<b>W S</b> in shield.	1634	Two Cups.	Haberdashers' Company, London.
<b>P G</b> above rose in trefoil.	1634	Silver gilt Communion Cup.	St. Dunstan in the West Church, City of London.
An escallope shell in stamp of the same shape.	1634	Silver gilt Communion Cup and Cover Paten.	St. Helen's Church, Bishopsgate, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>F</b> <b>W</b> in shaped shield.	1634	Silver gilt Communion Paten.	St. Peter-le-Poor Church, City of London.
<b>R C</b> in shaped shield.	1634	Silver gilt Communion Paten.	Peterborough Cathedral.
A mullet in plain shield.	1634	Communion Cup and Cover Paten and Two Flagons, all silver gilt.	St. Luke's Church, Wellingborough, Northamptonshire.
<b>C C</b> a tree between letters and two pellets above, in plain shield.	1634	Silver gilt Communion Paten.	All Hallow's the Great Church, City of London.
<b>R S</b> above heart and two pellets in plain shield.	1635	Silver gilt Communion Cup.	South Weald Church, Essex.
<b>D F</b> in shaped shield.	1635	Communion Cup and Paten.	Cottesbrook Church, Northamptonshire.
<b>F C</b> in dotted circle.	1635	Communion Flagon.	St. Matthew's Church, Bethnal Green, County of London.
<b>I B</b> in square.	1635	Communion Paten.	Pitsford Church, Northamptonshire.
Italic capital <b>B</b> in plain shield.	1635	Communion Cup.	Formerly at St. Giles's Church, Northampton.
<b>R C</b> above arrow head in heart shaped shield.	1636	Communion Cup and silver gilt Paten.	St. Michael's Church, Wood Street, City of London.
<b>R W</b> mullet above and below in lozenge.	1636	Two Communion Patens.	St. Mary's Church, Islington.
<b>P G</b> above rose in trefoil stamp.	1636	Two Communion Flagons.	St. Anne and St. Agnes Church, City of London.
<b>R W</b> in shaped shield.	1636	Communion Cup and Cover Paten.	Bozeat Church, Northamptonshire.
<b>R</b> <b>W</b> with pellet on each side of the <b>R</b> .	1636	Standing Cup.	Queen's College, Cambridge.
<b>R W</b> above mullet in shaped shield.	1636	Communion Cup and Cover Paten.	Hillingdon Church, Middlesex.
<b>B F</b> above trefoil in plain shield.	1636	Communion Dish.	Barnwell St. Andrew Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R M</b> above rose in shaped stamp.	1636	Communion Flagon.	St. Andrew Undershaft Church, City of London.
<b>I M</b> above pig passant in plain shield.	1636	Two Communion Flagons.	St. James's Church, Garlickhithe, City of London.
<b>C C</b> a column between and two pellets above letters in plain shield.	1636	Communion Flagon.	Towcester Church, Northamptonshire.
<b>RR</b> <b>V</b>	1637	Cup.	Haberdashers' Company, London.
<b>T M</b> linked letters in plain shield.	1637	Communion Alms Dish.	Lichborough Church, Northamptonshire.
<b>I P</b> above bell in shaped shield.	1637	Communion Paten.	Lutton Church, Northamptonshire.
<b>R A</b> in plain shield.	1637	Communion Paten.	Stanford Church, Northamptonshire.
<b>R W</b> above mullet in shaped shield.	1637	Silver gilt Cover Paten.	Stanmore Church, Middlesex.
<b>W M</b> beneath two pellets and above three pellets and annulet in heart shaped shield.	1637	Silver gilt Flagon.	St. Augustine's Church, City of London.
<b>G D</b> above cinquefoil and four pellets in heart shaped shield.	1637	Two Communion Cups and Covers.	Holy Trinity Church, Minories, City of London.
A mullet above escarp and between six pellets in plain shield.	1637	Two silver gilt Communion Flagons.	St. Mary at Hill Church, City of London.
<b>R B</b> above mullet in shaped shield.	1637	Two silver gilt Cups and Cover Patens.	St. John of Jerusalem Church, Hackney, County of London.
<b>R F</b> above pellet in plain shield.	1638	Communion Paten.	East Carlton Church, Northamptonshire.
<b>I W</b> above star in shield.	1638	Communion Cup and Cover Paten.	Little Shelford Church, Cambridgeshire.
<b>R C</b> above three pellets in plain shield.	1638	Communion Paten.	Brigstock Church, Northamptonshire.
<b>R S</b> mullet above and below in shaped shield.	1638	Silver gilt Communion Flagon.	Gretton Church, Northamptonshire.
<b>F</b> with bar across letter in shaped shield.	1638	Silver gilt Communion Bread Holder.	Gretton Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>G G</b> a column between letters in shaped shield.	1638	Communion Cup and Cover Paten.	Newnham Church, Northamptonshire.
<b>W S</b> above cinquefoil in plain shield.	1638	Silver gilt Communion Cup.	St. James's Church, Garlickhithe, City of London.
<b>I P</b> in plain shield.	1638	Communion Cup Cover Paten and two Flagons, all silver gilt.	Peterborough Cathedral.
<b>W M</b> above three pellets in plain shield.	1638	Communion Cup and Paten.	Great Greenford Church, Middlesex.
<b>I G</b> above mullet in heart shaped shield.	1639	Silver gilt Cup and Cover Paten.	Cranford Church, Middlesex.
<b>J B</b> in monogram in plain shield.	1639	Communion Cup.	North Ockendon Church, Essex.
<b>R C</b> beneath three pellets and above mullet in plain shield.	1639	Silver gilt seal head Spoon.	St. Lawrence Jewry Church, City of London.
<b>B Y</b> above pellet in plain shield.	<i>circa</i> 1639	Silver gilt Spoon.	St. Peter upon Cornhill Church, City of London.
<b>T B</b> in monogram, a pellet and mullet on each side and a bird beneath letters, in plain shield.	1639	Communion Flagon, Cup, Paten and Ciborium, all silver gilt.	St. Mary's Church, Acton, Middlesex.
A rose in shaped shield.	1639	Communion Paten.	Cold Ashby Church, Northamptonshire.
<b>D W</b> above mullet and four pellets in heart shaped shield.	1639	Cup.	Skinner's Company, London.
<b>I W</b> above some object in plain shield.	1640	Communion Paten.	Fotheringhay Church, Northamptonshire.
<b>R W</b> beneath mullet in hexagonal stamp.	1640	Communion Flagon.	St. Augustine with St. Faith's Church, City of London.
<b>R S</b> above heart in shaped shield.	1640	Silver gilt Communion Cup and Cover Paten.	Luddington Church, Northamptonshire.
A mullet above escutcheon and between six pellets, in plain shield.	1640	Two Communion Flagons.	Romford Church, Essex.
<b>W C</b> above three pellets in heart shaped shield.	1640	Two silver gilt Communion Patens.	St. John's Church, Hampstead, County of London.
<b>H B</b> linked letters in kidney shaped stamp.	1640	Two Communion Flagons.	Great Greenford Church, Middlesex.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R M</b> above cinquefoil in shaped shield.	1641	Three Communion Flagons.	St. Vedast's Church, City of London.
<b>I I</b> above mullet in plain shield.	<i>circa</i> 1641	Silver gilt seal head Spoon.	St. John of Jerusalem Church, Hackney, County of London.
<b>I R</b> beneath crown and leopard's head.	1646	Tankard	Skinner's Company, London.
<b>H G</b> mullets and pellets above and below in shaped shield.	1648	Communion Paten.	Hutton Church, Essex.
<b>R F</b> in heart shaped shield.	1649	Communion Cup.	Weedon Beck Church, Northamptonshire.
<b>W M</b> on shield with Moor's head.	1650	Cup.	Skinner's Company, London.
<b>T C</b> in circle.	1650	Silver gilt Cup and Cover Paten.	Bainton Church, Northamptonshire.
<b>M M</b> in monogram in square stamp.	1650	Two silver Dishes.	St. Vedast's Church, City of London.
<b>R D</b> in plain shield.	<i>circa</i> 1650	Silver gilt Alms Dish.	Peterborough Cathedral.
A rose in plain shield. ? <i>H. Nethorpe</i> .	1651	Communion Cup.	Cold Ashby Church, Northamptonshire.
<b>D R</b> an anchor in plain shield.	1652	Communion Cup.	Rainham Church, Essex.
<b>E S</b>	1652	Fauconberg Cup.	Paul Butler, Esq.
<b>R S</b> with mullet in plain shield.	1652	Communion Cup and Flagon.	St. Clement Dane's Church, County of London.
<b>N W</b> above mullet in shaped shield.	1653	Two Communion Cups and Cover Patens.	Higham Ferrers Church, Northamptonshire.
<b>C S</b> an arrow between letters in plain shield	1653	Communion Cup and Cover Paten.	Lamport Church, Northamptonshire.
<b>W H</b> beneath mullet and above annulet in cross shaped stamp.	1653	Four silver gilt Communion Patens.	St. Magnus's Church, City of London.
<b>H G</b> above pellet in plain shield.	1654	Communion Flagon.	St. Margaret's Church, New Fish Street, City of London.
Four roses in plain shield.	1655	Communion Cup and Cover Paten.	Grendon Church, Northamptonshire.
<b>F W</b> in circular stamp.	1655	Two silver gilt Communion Cups.	St. Paul's Church, Covent Garden, County of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>J B</b> in monogram in plain shield.	1655	Communion Flagon and Paten.	Friern Barnet Church, Middlesex.
<b>I W</b>	1655	Blacksmith's Cup.	J. P. Dexter, Esq.
<b>I G</b> in shaped shield.	1656	Communion Paten.	Clay Coton Church, Northamptonshire.
<b>F L</b> above bird in shaped shield.	1656	Communion Alms Dish.	Newton Bromswold Church, Northamptonshire.
<b>F C</b>	1656	Two-handled Cup.	R. T. Frere, Esq.
<b>I H</b> pellet above and below in plain shield.	1656	Communion Flagon.	Southwick Church, Northamptonshire.
<b>C S</b> a dagger between letters hilt to base, in plain shield.	1656	Silver gilt Communion Cup.	St. Vedast's Church, City of London.
<b>W M</b> above rose and three pellets in plain shield.	1656	Communion Cup.	Laindon Church, Essex.
<b>W M</b> beneath two pellets and above cinquefoil and three pellets, in heart shaped shield.	1657	Communion Flagon.	St. Margaret's Church, New Fish Street, City of London.
<b>I I</b> above mullet in shaped shield.	1657	Seal head Spoon.	St. Mary Abbott's Church, Kensington, County of London.
<b>A F</b> in irregular shield.	1657	Cup and Cover.	Peterhouse, Cambridge.
<b>H N</b> above dove holding olive branch in her beak.	1657	Communion Cup and Cover Paten.	Braunston Church, Northamptonshire.
<b>I W</b> script letters without shield.	1658	Communion Paten.	Maidwell Church, Northamptonshire.
<b>G B</b> above pellet in shaped shield.	1658	Two silver gilt Communion Patens.	St. Peter-le-Poor Church, City of London.
<b>H I</b> linked above <b>R L</b> in shaped shield.	1658	Communion Bread Holder.	Dodford Church, Northamptonshire.
<b>O S</b> above pellet in plain shield.	1658	Communion Paten.	Hinton Church, Northamptonshire.
<b>A F</b> with a pellet above cinquefoil and two pellets, in plain shield.	1658	Communion Cup and Cover Paten.	Springfield Church, Essex.
<b>H T</b> above crescent in plain shield.	1659	Silver gilt Salver on foot.	The Marquis of Exeter.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>H G</b> with three pellets above and mullet below in plain shield.	1659	Communion Cup and Cover Paten.	Blatherwyck Church, Northamptonshire.
<b>A M</b> in monogram in square stamp.	1659	Communion Flagon.	St. Benedict's Church, Cambridge.
<b>I S</b> linked in dotted ellipse.	1660	Communion Salver.	Dallington Church, Northamptonshire.
<b>F R</b> pellet between letters in shaped shield.	1660	Communion Flagon.	Winwick Church, Northamptonshire.
<b>T A</b> above star and two pellets in shield.	1660	Silver gilt Caudle Cup and Cover.	Emmanuel College, Cambridge.
<b>R A</b> above rose and two pellets in heart shaped shield.	1660	Communion Cup and Cover	Christchurch Church, City of London.
<b>G D</b> above rose and two pellets in heart shaped shield.	1660	Communion Flagon.	St. Vedast's Church, City of London.
<b>R A</b> above mullet in heart shaped shield.	<i>circa</i> 1660	Communion Cup and Cover Paten.	Badby Church, Northamptonshire.
<b>W M</b> above mullet in plain shield.	1661	Silver gilt Alms Dish.	Easton Mauduit Church, Northamptonshire.
<b>T K</b> two coronets above and mullet below, in shaped shield.	1661	Communion Dish.	Marsdon Trussell Church, Northamptonshire.
<b>P B</b> crescent above and below and three pellets, in square, with corners cut off.	1661	Silver gilt Communion Paten.	St. James's Church, Garlickhithe, City of London.
<b>R F</b> pellet between letters in shaped shield.	1661	Communion Cup.	Ravensthorp Church, Northamptonshire.
<b>G D</b> above rose and two pellets in heart shaped shield.	1661	Communion Flagon.	St. Augustine's with St. Faith's Church, City of London.
<b>R M</b> mullet above and below in plain shield.	1661	Silver gilt Communion Paten.	St. Paul's Church, Covent Garden, County of London.
<b>T D</b> above fleur de lys in shaped shield.	1661	Two silver gilt Cups and Covers.	St. Margaret's Church, Westminster, County of London.
<b>R S</b> mullet above pellet between and fleur de lys below letters in plain shield.	1662	Communion Cup.	Brockhall Church, Northamptonshire.
— I in shaped shield.	<i>circa</i> 1662	Communion Paten.	Whiston Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>F W</b> mullet between two pellets above and two below letters, in shaped shield.	1662	Communion Flagon.	Corby Church, Northamptonshire.
<b>W H</b>	1662	Large Salver.	Earl Spencer, K.G.
<b>T C</b> linked in shaped shield.	1662	Communion Cup.	E a s t o n o n t h e H i l l Church, Northamptonshire.
<b>T K</b> above fleur de lys in plain shield.	1663	Communion Paten, Flagon and Bread Holder.	Rushton Church, Northamptonshire.
<b>H N</b> above dove with olive branch in her beak, in plain shield.	1663 <i>circa</i>	Silver gilt Communion Paten.	St. John of Jerusalem Church, Hackney, County of London.
<b>I C</b> with pellet between letters in plain shield.	1663	Two Communion Cups.	Kettering Church, Northamptonshire.
<b>I G</b> above mullet in heart shaped shield.	1663	Communion Cup.	All Hallow's Church, Lombard Street, City of London.
Italic capital letter <b>A</b> in plain shield.	1664	Silver gilt Communion Bread Holder.	Castle Ashby Church, Northamptonshire.
<b>I G</b> above mullet in heart shaped shield.	1664	Silver gilt Communion Cup.	St. Augustine's with St. Faith's Church, City of London.
<b>W H</b> above cherub's head in plain shield.	1664	Silver gilt Communion Paten.	St. Vedast's Church, City of London.
<b>D F</b> in shaped shield.	1665	Communion Bread Holder.	Cottesbrook Church, Northamptonshire.
<b>P P</b> above pellet in heart shaped shield.	1665	Communion Flagon.	St. Botolph's Church, Aldgate, City of London.
<b>S V</b> in irregular stamp.	1665	Communion Spoon.	St. Botolph's Church, Aldgate, City of London.
<b>H R</b> three pellets above and three below letters in plain shield.	1665	Silver gilt Communion Paten.	St. Margaret's Church, Westminster, County of London.
<b>G S</b> a crozier between letters.	1665	Two-handled Cup.	R. T. Frere, Esq.
<b>M G</b> in shaped shield.	1666 <i>circa</i>	Communion Paten.	Stoke Bruern Church, Northamptonshire.
<b>W M</b> linked letters crowned in shaped shield.	1666	Communion Flagon.	St. Anne and St. Agnes Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>I B</b> beneath three pellets and above crescent and two pellets in plain shield.	1668	Silver gilt Alms Dish.	King's College, Cambridge.
<b>R S</b> beneath mullet in plain shield.	1668	Two silver gilt Communion Flagons.	St. Sepulchre's Church, City of London.
<b>MA</b> in monogram erowned in shaped stamp.	1668	Two silver gilt Communion Patens.	St. Paul's Church, Covent Garden, County of London.
<b>T K</b> above fleur de lys in plain shield.	1669	Communion Flagon.	St. Botolph's Chureh, Aldgate, City of London.
<b>T C</b> with fish above and pellet below in shaped shield.	1669	Communion Dish.	Flore Chureh, Northamptonshire.
<b>I N</b>	1669	The "Greyhton" Cup.	Dr. and Mrs. Ashford.
<b>D R</b> crowned in shaped shield.	1669	Communion Cup, Paten and Flagon.	Thorpe Achureh Church, Northamptonshire.
<b>T M</b> above coronet.	1669	Bowl.	Magdalene College, Cambridge.
<b>F W</b> with three pellets.	1669	Communion Cup.	St. Clement Dane's Church, County of London.
<b>I I</b> pellet between letters and mullet below in plain shield.	1670	Silver gilt seal head Spoon.	St. Mary Abbchurch Chureh, City of London.
<b>R N</b>	1670 <i>circus</i>	Silver gilt Communion Cup.	St. Sepulchre's Church, City of London.
<b>T H</b> anchor between letters in plain shield.	1670	Silver gilt Communion Cup and Cover and silver Flagon.	St. Paul's Churc, Shadwell, County of London.
<b>I C</b> above mullet in heart shaped shield.	1670	Two silver gilt Communion Flagons.	St. Paul's Church, Covent Garden, County of London.
<b>E C</b> within two cireles joined. <i>John Eckfourd.</i>	1670	Two silver gilt Communion Flagons.	St. Mary's Chureh, Strand, County of London.
<b>I R</b> pellet between letters and einquefoil above and beneath in elliptical stamp.	1670	Communion Flagon.	Sunbury Church, Middlesex.
<b>G R</b> in shaped shield.	1670	Communion Cup, Cover Paten and Flagon.	Tichmarsh Church, Northamptonshire.
<b>O S</b> pellet above and fleur de lys below in plain shield.	1670	Communion Cup and Paten.	Faxton Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>TH</b> above star.	1670	Porringer and Cover.	Trinity Hall, Cambridge.
<b>ID</b> pellet between letters in shaped shield.	1671	Communion Cup and Cover Paten.	St. Dionis's Church, Parsons Green, Fulham, County of London.
<b>TF</b> two pellets above and mullet below in heart shaped shield.	1671	Communion Flagon.	Colleyweston Church, Northamptonshire.
<b>RH</b> above cinquefoil and two pellets in plain shield.	1671	Silver gilt Communion Dish.	St. John of Jerusalem Church, Hackney, County of London.
<b>DR</b> crowned in shaped shield.	1671	Communion Bread Holder.	Newbottle Church, Northamptonshire.
<b>FG</b> above mullet in shaped shield.	1671	Two Communion Patens.	St. Dunstan in the West Church, City of London.
<b>RS</b> mullet above and below in shaped shield.	1671	Communion Plate.	Great Greenford Church, Middlesex.
<b>CM</b> above three pellets in shaped stamp.	1671	Communion Cup and Cover Paten.	St. Dionis's Church, Parsons Green, Fulham, County of London.
<b>GG</b> above fleur de lys in shaped shield.	1671	Communion Cup and Cover Paten, Flagon and Bread Holder.	Walgrave Church, Northamptonshire.
<b>IK</b> above cinquefoil and two pellets in plain shield.	1671	Spoon.	St. Dionis's Church, Parsons Green, Fulham, County of London.
<b>WG</b> in shaped outline.	1672	Communion Flagon.	Ashton Church, Northamptonshire.
<b>RP</b> above mullet in shaped shield.	1672	Communion Paten.	Laindon Church, Essex.
<b>IR</b>	1672	Communion Dish.	St. Andrew Undershaft Church, City of London.
<b>MG</b> above fleur de lys, two pellets and a victory.	1672	Two-handled Cup.	R. T. Frere, Esq.
<b>FS</b> in plain shield.	1672	Communion Cup.	Newton in the Willows Church, Northamptonshire.
<b>PP</b> above pellet in heart shaped shield.	1672	Silver gilt Communion Paten.	St. Sepulchre's Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
Capital letter <b>D</b> in plain shield.	1672	Silver gilt Communion Flagon.	Easton Manduitt Church, Northamptonshire.
<b>O S</b> beneath three pellets and above triangle, in plain shield.	1672	Silver gilt Communion Flagon.	St. Bride's Church, City of London.
<b>I H</b> in plain shield.	1673	Two silver gilt Communion Bread Holders.	Castor Church, Northamptonshire.
<b>H F</b> in shaped outline.	1674	Communion Cup and Cover Paten.	Tichmarch Church, Northamptonshire.
<b>R D</b> above mullet in plain shield.	1674	Saucer.	St. Pancras Old Church, County of London.
<b>S R</b> above pellet in plain shield.	1674	Communion Flagon.	Paulerspury Church, Northamptonshire.
<b>T M</b> linked in shaped shield. <i>Thos. Maundy.</i>	1674 <i>circa</i>	Silver gilt Communion Alms Dish.	Stanford Church, Northamptonshire.
<b>I H</b> with fleur de lys between two pellets below, in shaped shield.	1674 <i>circa</i>	Communion Cup and Paten.	Weston Favell Church, Northamptonshire.
<b>I F</b> in dotted ellipse.	1674	Communion Cup and Paten.	Weston Favell Church, Northamptonshire.
<b>T L</b> above pellet in plain shield.	1674	Dish.	St. Dionis's Church, Parson's Green, Fulham, County of London.
<b>T M</b> linked above pellet in square stamp.	1675	Two-handled Porringer and Cover.	H. A. Attenborough, Esq.
<b>D I</b> beneath crescent moon in plain shield.	1675	Communion Flagon, Bread Holder and Spoon.	St. John's Church, Peterborough.
<b>T i</b> with mullet above and below, in plain shield.	1675	Communion Flagon.	Hornechurch Church, Essex.
<b>E G</b> in rectangular stamp.	1675	Communion Alms Dish.	Great Haddow Church, Essex.
Capital letter <b>M</b> with fleur de lys and two pellets in shaped shield.	1675	Silver gilt Communion Flagon.	St. Bride's Church, City of London.
<b>I S</b> above crescent and two pellets in octagonal stamp.	1675	Silver gilt Communion Paten.	St. Bride's Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
Capital letter <b>S</b> crowned in plain shield.	1675	Silver gilt Spoon.	St. Dunstan in the West Church, City of London.
<b>PP</b> above pellet in heart shaped shield.	1675	Communion Flagon.	St. Dunstan's Church, Stepney, County of London.
<b>RA</b>	1675	Three Sugar Castors.	J. Rainey, Esq.
<b>IB</b> in plain shield.	1676	Silver gilt Communion Alms Dish.	Easton Maudit Church, Northamptonshire.
<b>AH</b> a star above and below.	1676	Porringer used a Communion Cup.	Litlington Church, Cambridgeshire.
<b>FS</b> in plain shield.	1676	Silver gilt Communion Paten.	St. Luke New Church, Chelsea, County of London.
<b>PP</b>	1676	Rosewater Dish.	Fishmongers' Company, London.
<b>IS</b> above pellet in shield.	1677	Two Communion Cups and Cover Patens, two Bread Holders and two Flagons.	All Saints' Church, Northampton.
<b>IA</b> between six pellets in shaped shield.	1677	Two Communion Flagons.	All Saints' Church, Northampton.
<b>SI</b> with vertical line between letters in shaped shield.	1677	Communion Paten.	Aynhoe Church, Northamptonshire.
<b>RL</b> above fleur de lys in plain shield. <i>Ralph Leake.</i>	1677	Two Communion Cups and Cover Patens and two Flagons, all silver gilt.	Castle Ashby Church, Northamptonshire.
<b>WM</b> beneath a star and two pellets and above one pellet, in a shield.	1678	Porringer Cover.	Litlington Church, Cambridgeshire.
<b>SR</b> above rose in plain shield.	1678	Two Communion Flagons.	St. Bartholomew the Less Church, City of London.
<b>IS</b> in monogram in circular stamp.	1678	Silver gilt Communion Paten.	St. Michael's Church, Cornhill, City of London.
<b>IV</b> above annulet in plain shield.	<i>circa</i> 1678	Silver gilt rat tail Spoon.	Willesden Church, Middlesex.
<b>FG</b> above mullet in shaped shield. <i>Francis Garthorn.</i>	1679	Silver gilt Communion Cup and Paten.	Dingley Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>S V</b> above pellet in plain shield.	1679	Silver gilt Spoon.	St. Dunstan in the West Church, City of London.
<b>T C</b> beneath dolphin and above fleur de lys in shaped shield.	1679	Two silver gilt Communion Patens.	St. Edmund the King and Martyr Church, City of London.
<b>C K</b> above three pellets in plain shield.	1679	Two Communion Patens.	St. Mary Abchurch Church, City of London.
<b>T A</b> three pellets above and three below in circular stamp. ? Thomas Allen.	1679	Pair of Candlesticks.	St. Anne's Church, Soho, County of London.
<b>R T</b> with mullet and pellets.	1679	Two-handled Cup.	R. T. Frere, Esq.
<b>I C</b> above mullet in shaped shield.	1679	Mug with handle.	R. T. Frere, Esq.
<b>I H</b> above fleur de lys and two pellets in shaped shield.	1680	Silver gilt Communion Cup.	St. Mary's Church, Aldermury, City of London.
<b>I h</b> three pellets above one between and two and a crescent beneath letters, in plain shield.	1680	Communion Cup and Flagon.	Barking Church, Essex.
<b>R H</b> crowned above crescent in plain shield.	1680	Communion Cup and Cover Paten.	Great Leigh Church, Essex.
A goose in circular stamp.	1680	Silver gilt Communion Paten.	St. James's Church, Garlickhithe, City of London.
<b>S O</b> linked in shaped shield.	1680	Communion Paten.	Upton Church, Northamptonshire.
<b>P R</b> in shaped shield.	1680	Communion Paten.	Cosgrove Church, Northamptonshire.
<b>I H</b> with coronet above and trefoil below in plain shield.	1680	Communion Cup and Cover Paten.	Isham Church, Northamptonshire.
<b>I B</b> beneath three pellets and above crescent and two pellets in plain shield.	1680	Two silver gilt Communion Flagons.	St. Luke's New Church, Chelsea, County of London.
<b>R L</b>	1681	Large Cistern.	Duke of Rutland.
<b>R C</b> three pellets above and three below in dotted circle.	1681	Two Communion Flagons.	St. Michael's Church, Paternoster Royal, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>I M</b> in dotted circle.	1681	Communion Cover Paten.	St. Matthew's Church, Bethnal Green, County of London.
<b>I C</b> above mullet in trefoil.	<i>circa</i> 1681	Communion Flagon.	St. Dunstan's Church, Stepney, County of London.
<b>S H</b> linked letters in circular stamp.	1681	Silver gilt Dish.	St. Mary's Church, Strand, County of London.
<b>M K</b> beneath fleur de lys.	1681	Two-handled Cup.	R. T. Frere, Esq.
<b>E G</b> in oblong.	1681	Communion Cup.	Culworth Church, Northamptonshire.
<b>I S</b> above cinquefoil in shaped shield.	1681	Communion Cover Paten.	Stow Nine Churches Church, Northamptonshire.
<b>P M</b> mullet above and fleur de lys below in a quatrefoil.	1682	Tankard.	Queen's College, Cambridge.
<b>T C</b> with fish above and pellet beneath in ornamental shield.	1682	Communion Cup and Cover Paten.	Ashton Church, Northamptonshire.
<b>F S</b> in plain shield.	1682	Communion Cup.	Aston-le-Walls Church, Northamptonshire.
<b>I N</b> above pellet in heart shaped shield.	1682	Communion Cup.	Little Billing Church, Northamptonshire.
<b>E G</b> mullet above and beneath in shaped shield.	1682	Communion Cup and Cover Paten.	Thornby Church, Northamptonshire.
<b>S</b> crowned in plain shield.	1682	Communion Flagon and Paten.	Ickenham Church, Middlesex.
<b>I C</b> above mullet or trefoil in shaped shield.	1682	Communion Paten.	Wappenham Church, Northamptonshire.
<b>I S</b> above cinquefoil in shaped shield.	1682	Silver gilt Communion Cup and Cover Paten.	St. Bride's Church, City of London.
<b>F W</b> above cinquefoil and two pellets in plain shield.	1682	Silver gilt Communion Paten.	Church of St. Peter ad Vincula, Tower of London.
<b>I C</b> above mullet in trefoil stamp.	1682	Silver gilt Communion Paten.	St. Martin in the Fields Church, County of London.
<b>E C</b> crowned pellet between letters and above crescent in plain shield.	1682	Rat tailed Spoon.	H. A. Attenborough, Esq.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R S</b> above mullet.	1683	Two-handled Cup.	R. T. Frere, Esq.
<b>M K</b> cinquefoil above and below in quatrefoil stamp.	1683	Communion Cup and Cover	St. Martin in the Fields Church, County of London.
<b>R L</b> above fleur de lys in scalloped shield. <i>Ralph Leake.</i>	1683	Three Communion Flagons, four Cups, four Patens and Alms Dish, all silver gilt.	St. James's Church, Piccadilly, County of London.
<b>C K</b> beneath pellet and above quatrefoil in quatrefoil stamp.	1683	Silver gilt Communion Cup and Cover Paten.	St. James's Church, Piccadilly, County of London.
<b>W F</b>	1683	Tazza.	Sir W. C. Trevelyan.
<b>A H</b> beneath star and above crescent in shield.	1683	Silver gilt standing Cup and Cover.	St. John's College, Cambridge.
<b>H T</b> beneath pellet in shaped shield.	1683	Communion Alms Dish.	Barnack Church, Northamptonshire.
<b>M K</b> mullet above and below in lozenge.	1683	Silver gilt Communion Alms Dish.	Finedon Church, Northamptonshire.
<b>F L</b> above bird in shaped shield.	1683	Rosewater Dish.	The Marquis of Exeter.
<b>R H</b> in irregular oblong.	1683	Communion Paten.	Haselbech Church, Northamptonshire.
<b>P K</b> in shaped shield.	1683	Communion Cup.	Naseby Church, Northamptonshire.
<b>I M</b> between six pellets in ellipse.	1683	Silver gilt Communion Cup and Cover Paten.	Grafton Regis Church, Northamptonshire.
Capital letter <b>H</b> in plain shield.	1683	Communion Cup.	St. Mary's Church, Peterborough.
<b>E V</b> crowned above pellet in lobed shield.	1683	Communion Cup.	Broughton Church, Northamptonshire.
Script capital letter <b>R</b> above pellet in shaped shield.	1683	Silver gilt Communion Flagon.	St. Clement's Church, Eastcheap, City of London.
<b>L C</b> crowned above crescent and two pellets in shaped shield.	1683	Silver gilt Communion Alms Dish.	St. Antholin's Church, City of London.
<b>T C</b> dolphin above and fleur de lys in shaped shield.	1683	Two Communion Cups.	St. Mary Abbott's Church, Kensington, County of London.
<b>S H</b> above mullet in plain shield.	1684	Rat tailed Spoon.	H. A. Attenborough, Esq.
<b>I P</b> crowned above small shield.	1684	Plain Cup.	R. T. Frere, Esq.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>T I</b> escalllop shell above and below in cross shaped stamp.	1684	Two silver gilt Communion Patens.	St. Lawrence Jewry Church, City of London.
<b>I H</b> three pellets above and one below in square stamp.	1684	Two silver gilt Dishes.	St. Lawrence Jewry Church, City of London.
<b>I Y</b> an animal of some kind between letters in ellipse.	1684	Silver gilt Communion Cup.	St. Mary Abchurch Church, City of London.
<b>I S</b> crowned in plain shield.	1684	Silver gilt seal head Spoon.	St. Mary at Hill Church, City of London.
<b>W M</b> beneath pellet or crown in plain shield.	1684	Silver gilt Spoon.	St. Peter-le-Poor Church, City of London.
<b>S H</b> linked letters in circular stamp.	1684	Communion Flagon.	St. Mary Abbott's Church, Kensington, County of London.
Capital letter <b>P</b> crowned in shaped shield. <i>Benjamin Pyne.</i>	1684	Communion Flagon and two Dishes.	Ealing Church, Middlesex.
<b>I S</b> interlaced.	1684	Tankard.	Dr. and Mrs. Ashford.
<b>H T</b> beneath fleur de lys and above pellet.	1684	Two-handled Cup.	R. T. Frere, Esq.
<b>S O</b> with pellets in plain shield.	1684	Communion Flagon.	St. Clement Dane's Church, County of London.
<b>I K</b> above cinquefoil and two pellets in plain shield.	1684	Spoon.	St. Clement Dane's Church, County of London.
<b>C K</b> above mullet.	1684	Two-handled Cup.	R. T. Frere, Esq.
<b>I I</b> pellet between letters and fleur de lys below in shaped shield.	1684	Communion Cup and Paten.	Little Bowden Church, Northamptonshire.
<b>I R</b> crowned above pellet in circle. <i>John Ruslen.</i>	1684	Communion Bread Holder.	St. Giles's Church, Northampton.
<b>I C</b> above pellet in shaped shield.	1684	Communion Cup.	Plumpton Church, Northamptonshire.
<b>S H</b> in monogram in circle.	1684	Communion Alms Dish.	Walthamstow Church, Essex.
<b>H P</b> beneath three pellets and above two and a rose in plain shield.	1685	Communion Dish.	St. Bartholomew the Less Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>I Y</b> a hart between letters in oval stamp.	1685	Two Communion Flagons.	S t. Bartholomew the Less Church, City of London.
<b>E C</b> in shaped shield.	1685	Communion Paten.	Helmdon Church, Northamptonshire.
<b>I S</b> crowned in plain shield.	1685	Silver gilt Spoon.	St. Andrew Undershaft Church, City of London.
<b>T E</b> crowned pellet between and another beneath letters, in shaped shield.	1685	Communion Alms Dish.	Mears Ashby Church, Northamptonshire.
Italic capital letter <b>A</b> in plain shield.	1685	Communion Cover Paten.	Weedon P inkney Church, Northamptonshire.
<b>E C</b> above mullet in shaped shield.	1685	Communion Cup.	Weedon P inkney Church, Northamptonshire.
<b>F P</b> pellet between letters in irregular stamp.	1685	Tankard.	Queen's College, Cambridge.
<b>I I</b> pellet between and another beneath letters in shaped shield.	1685	Silver gilt Dish.	All Hallow's Church, Lombard Street, City of London.
<b>R G</b> beneath mullet.	1685	Two-handled Cup.	R. T. Frere, Esq.
<b>P R</b> crowned above cinquefoil and three pellets in plain shield.	1685	Two Communion Cups, two Patens and Flagon.	St. Katharine Coleman Church, City of London.
<b>F G</b> above mullet in shaped shield.	1685	Silver gilt Communion Cup.	St. Lawrence Jewry Church, City of London.
Three mullets in shaped shield.	1685	Tazza Paten.	Heston Church, Middlesex.
<b>G G</b> in shaped shield.	1685	Monteith and Tankard.	Skinner's Company, London.
<b>T I</b> and two escalllop shells in quatrefoil.	1685	Communion Flagon.	St. Clement Danie's Church, County of London.
<b>D B</b> beneath sun in splendour and above inverted crescent in quatrefoil stamp.	1686	Communion Paten.	St. Dunstan's Church, Stepney, County of London.
<b>P M</b> beneath mullet and above fleur de lys in lobed stamp.	1686	Two Communion Patens.	Christchurch Church, City of London.
<b>Y T</b> pellet between letters, two pellets above and cinquefoil below in shaped shield.	1686	Two silver gilt Communion Patens.	St. Mary Abchurch Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>R I</b> in dotted circle.	1686	Communion Flagon.	Hillingdon Church, Middlesex.
<b>C K</b> above pellet in heart shaped shield.	1686	Communion Cup.	Uxbridge Church, Middlesex.
<b>I K</b> above crescent.	1686	Two-handled Cup.	R. T. Frere, Esq.
<b>R S</b> in heart shaped shield.	1686	Two-handled Cup.	R. T. Frere, Esq.
<b>I R</b> crowned.	1686	Reynold's Cup and Tankard.	Skinner's Company, London.
<b>I S</b> above cinquefoil in shaped shield.	1688	Communion Bread Holder.	Fawsley Church, Northamptonshire.
<b>I D</b> between six pellets in shaped shield.	1688	Communion Flagon.	Farthinghoe Church, Northamptonshire.
<b>S D</b> pellet between and another beneath letters in shaped shield.	1688	Communion Flagon.	St. Mary's Church, Aldermury, City of London.
<b>T I</b> an escallop above and below in outline. <i>Thos. Issod.</i>	1688	Communion Plate.	Wappenham Church, Northamptonshire.
<b>I C</b> above cinquefoil and two pellets in plain shield.	1688	Communion Spoon.	St. Pancras Old Church, County of London.
<b>W H</b> beneath mullet and above pellet in cross shaped stamp.	1689	Communion Beaker.	St. Michael's Church, Paternoster Royal, City of London.
<b>R C</b> three pellets above and three below in circle.	1689	Communion Cup and two Patens.	Brentford Church, Middlesex.
<b>I D</b> dagger between letters handle to base in plain shield.	1689	Communion Cup and Cover Paten.	Tiffield Church, Northamptonshire.
<b>R C</b> between six pellets in dotted circle.	1689	Communion Bread Holder.	Overston Church, Northamptonshire.
<b>R T</b> pellet between letters in ellipse.	1690	Communion Alms Dish.	Grafton Underwood Church, Northamptonshire.
<b>T A</b> beneath fleur de lys and above three pellets in circle.	1690	Candlestick.	Pembroke College, Cambridge.
<b>W M</b> beneath fleur de lys and two pellets.	1690	Two-handled Cup.	R. T. Frere, Esq.
<b>I C</b> beneath crown and above pellet.	1690	Communion Cup and Cover Paten.	Fen Ditton Church, Cambridgeshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>E V</b> crowned above pellet in lobed shield.	1690	Communion Alms Dish.	St. Stephen's Church, City of London.
Capital letter <b>P</b> in shaped shield.	1690	Communion Dish.	St. Mary Abbott's Church, Kensington, County of London.
<b>I S</b> above mullet.	1690	Tankard.	King's College, Cambridge.
<b>P H</b>	1691	Two-handled Cup.	R. T. Frere, Esq.
<b>M H</b> crowned in shaped shield.	1691	Communion Cup.	Friern Barnet Church, Middlesex.
<b>N L</b>	1691	Two-handled Cup.	R. T. Frere Esq.
<b>E G</b> above pellet in lobed shield.	1691	Silver gilt Dish.	St. Margaret's Church, Westminster, County of London.
Capital script letter <b>D</b> in plain shield.	1691	Silver gilt Communion Cup and Spoon.	St. Martin in the Fields Church, County of London.
<b>A K</b> in plain shield.	1691	Two-handled Cup.	R. T. Frere, Esq.
<b>R C</b> between six pellets in beaded ellipse.	1691	Punch Bowl and Cover.	Trinity College, Cambridge.
<b>C T</b> linked letters in plain shield.	1691	Communion Cup and Cover Paten.	Everdon Church, Northamptonshire.
<b>I M</b> in dotted circle.	1691	Communion Alms Dish.	St. Clement Danes' Church, County of London.
<b>S H</b> in monogram in circle.	1691	Communion Bread Holder.	King's Cliffe Church, Northamptonshire.
<b>R T</b> a cinquefoil and two pellets above and the same below in circular stamp.	1692	Communion Cup and two Patens, all silver gilt.	St. Olave's Church, Hart Street, City of London.
<b>H R</b> above three pellets in shaped shield.	1692	Communion Bread Holder.	King's Cliffe Church, Northamptonshire.
<b>I W</b> crowned above mullet in quatrefoil stamp.	1692	Silver gilt Communion Spoon.	St. Dunstan's Church, Stepney, City of London.
<b>F A</b> in monogram in plain shield.	1692	Communion Dish.	Twickenham Church, Middlesex.
<b>R L</b> above fleur de lys in scalloped shield.	1693	Two silver gilt Communion Flagons.	St. Margaret's Church, Westminster, County of London.
<b>F G</b> above pellet in shaped shield. <i>Francis Garthorne.</i>	1693	Communion Flagon and two Patens.	West Ham Church, Essex.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>I S</b> in monogram in dotted circle.	1693	Communion Cup.	West Ham Church, Essex.
<b>D A</b> crowned in shaped stamp.	1693	Oval Badge or Plaque.	St. Giles's Church, Cripplegate, City of London.
<b>R C</b> three pellets above and three below in dotted circle.	1693	Two Communion Cups and Cover Patens and two Patens, all silver gilt.	St. James's Church, Piccadilly, County of London.
<b>H C</b> two pellets above and mullet and two pellets below in shaped shield.	1693	Communion Alms Dish.	Hayes Church, Middlesex.
<b>R F</b> linked letters above pellet in plain shield.	1694	Communion Paten.	St. Ethelburga's Church, City of London.
<b>A L</b> pellet above and fleur de lys below in plain shield.	1694	Communion Bread Holder.	Brampton Ash Church, Northamptonshire.
<b>J C</b> crowned in plain shield.	1694	Communion Cup.	Laxton Church, Northamptonshire.
<b>S</b> <b>W</b> pellet on each side, the <b>S</b> and another below the <b>W</b> in plain shield.	1694	Rat tailed Spoon.	H. A. Attenborough, Esq.
<b>A R</b> in plain shield.	1694	Communion Cup.	Plumpton Church, Northamptonshire.
<b>H B</b> above mullet in plain shield.	1694	Silver gilt Alms Dish.	St. Mary's Church, Aldermury, City of London.
<b>I K</b> crowned annulet between letters.	1694	Two-handled Cup.	R. T. Frere, Esq.
<b>D B</b> in irregular ellipse.	1695	Communion Paten.	Great Harrowden Church, Northamptonshire.
<b>I H</b> crowned pellet between letters and another below in shaped shield.	1695	Two Communion Cups and Covers.	St. John's Church, Wapping, City of London.
<b>R C</b> in oblong.	1695	Communion Paten.	Lichborough Church, Northamptonshire.
<b>I I</b> pellet between and fleur de lys below letters in lobed shield.	1695	Communion Cup and Cover, and two Flagons, all silver gilt.	St. Margaret's Church, Westminster, County of London.
<b>P H</b> crowned pellet between letters above crescent in shaped shield.	1695	Silver gilt octagonal Tea Kettle.	The Marquis of Exeter.

MAKER'S MARK.	DATE	ARTICLE.	OWNER.
<b>N K</b> in monogram beneath three pellets.	1696	Two-handled Cup.	R. T. Frere, Esq.
<b>G G</b> above mullet, in shaped shield. <i>George Garthorne.</i>	1696	Communion Cup and Cover Paten.	Kelmarsh Church, Northamptonshire.
<b>W S</b> in shaped shield.	1696	Communion Cup.	Great Oxendon Church, Northamptonshire.
<b>M A</b>	1696	Fire Dogs.	Hampton Court.
<b>L E</b> pellet between letters, rose above and below and three pellets on each side, in circle. <i>Timothy Lee.</i>	1696	Communion Bread Holder.	Little Bowden Church, Northamptonshire.
<b>R W</b> above mullet in shaped shield.	1696	Communion Paten.	Byfield Church, Northamptonshire.
<b>R G</b> above pellet in ellipse.	1696	Communion Cup and two Patens.	Charwelton Church, Northamptonshire.
<b>S D</b> above pellet in plain shield. <i>Samuel Dell.</i>	1696	Communion Paten.	Harrington Church, Northamptonshire.

From 1697 until about 1720 the plate workers used the first two letters of their surnames

<b>G i</b> in dotted rectangle.	1697	Two Communion Flagons.	Chelmsford Church, Essex.
<b>P E</b> in plain shield.	1697	Communion Paten.	St. Botolph's Church, Aldgate, City of London.
<b>D E B A</b>	1697	Communion Cup and Cover Paten.	S t. M a r y A b b o t ' s Church, Kensington, County of London.
<b>C H</b> crowned in shaped shield. <i>J. Chartier.</i>	1697	Communion Paten.	S t. M a r y A b b o t ' s Church, Kensington, County of London.
<b>E D B A</b> <i>William Denny &amp; John Backe.</i>	1697	Cup and Candlestick with arms of William III.	Duke of Manchester.
<b>G A</b> crowned in circle. <i>William Gamble.</i>	1697	Communion Cup.	Steane Church, Northamptonshire.
<b>A N e</b> in monogram. <i>Anthony Nelme.</i>	1697	Monteith.	Pembroke College, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>B O</b> with mitre above and fleur de lys below, in shaped shield. <i>John Boddington.</i>	1697	Communion Flagon.	Great Billing Church, Northamptonshire.
<b>V n</b> in shaped shield.	1697	Communion Bread Holder.	Upper Boddington Church, Northamptonshire.
<b>R O</b> in heart shaped shield. <i>Hugh Roberts.</i>	1697	Communion Cup and Paten.	Byfield Church, Northamptonshire.
<b>J a</b> above fleur de lys in shaped shield. <i>Henry Jay.</i>	1697	Communion Cup, Cover Paten, Flagon and Bread Holder.	Oundle Church, Northamptonshire.
<b>I C</b> in shaped shield.	1697	Communion Cup.	Raunds Church, Northamptonshire.
<b>G A</b> erowned above erescent in shaped shield.	1698	Communion Alms Dish.	St. Michael's Church, Cornhill, City of London.
<b>P A</b> <i>Humphrey Payne.</i>	1698	Plain Tumbler.	R. T. Frere, Esq.
<b>F A</b> in ellipse.	1698	Communion Flagon.	Kelmarsh Church, Northamptonshire.
<b>B I</b> erowned above bird. <i>Josh. Bird.</i>	1698	Pair of Candlesticks.	R. T. Frere, Esq.
<b>S T</b> <i>Josh. Stokes.</i>	1698	Two-handled Cup.	R. T. Frere, Esq.
<b>G I</b> in dotted reetangular stamp with corners cut off.	1699	Silver gilt Dish.	St. Martin's in the Fields Church, County of London.
<b>K E</b> beneath two pellets and above star in shield. <i>William Keatt.</i>	1699	Tankard.	Trinity College, Cambridge.
<b>M I</b> beneath two pellets.	1699	Two-handled Cup.	R. T. Frere, Esq.
<b>W A</b> an anchor between letters in shaped shield. <i>Joseph Ward.</i>	1699	Communion Paten.	Hemington Church, Northamptonshire.
<b>S O</b> in oval.	1699	Snuff Box.	St. John's College, Cambridge.
<b>J a</b> in plain shield.	1699	Communion Flagon.	Hemington Church, Northamptonshire.
<b>L E</b> pellet between letters, a rose above and below and three pellets on each side in cirecle. <i>Timothy Lee.</i>	1699	Communion Cup, Cover Paten and Bread Holder.	Preston Capes Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>A R</b> in plain shield.	1699	Spoon.	St. Ethelburga's Church.
<b>T r</b> script letters above pellet in shaped shield.	1699	Four silver gilt Communion Patens.	St. Margaret's Church, Westminster, County of London.
<b>S T</b> in heart shaped shield.	1699	Two-handled Cup.	R. T. Frere, Esq.
<b>H S</b> pellet above and below in shaped shield.	1700	Communion Bread Holder.	Ashton Church, Northamptonshire.
<b>D H</b> in irregular oblong.	<i>circa</i> 1700	Communion Paten.	Welton Church, Northamptonshire.
<b>W G</b> with pellet below in heart shaped shield.	<i>circa</i> 1700	Silver gilt Alms Dish.	Barking Church, Essex.
<b>L E</b> crowned in outline. <i>George Lewis.</i>	1700	Two Communion Patens.	Croughton Church, Northamptonshire.
<b>C O</b> three pellets above and rose between two annulets below, in shaped shield. <i>Robert Cooper.</i>	1700	Communion Flagon.	Dallington Church, Northamptonshire.
<b>H O</b> pellet above and below in ellipse.	1700	Communion Flagon.	Milton Church, Northamptonshire.
<b>W I</b> above pellet in shaped shield.	<i>circa</i> 1700	Communion Cover Paten.	Great Oakley Church, Northamptonshire.
<b>D C</b> between six pellets in plain shield.	<i>circa</i> 1700	Communion Paten.	Steane Church, Northamptonshire.
<b>I e</b> with pellet above and below in shaped shield.	1700	Communion Cup.	Great Warley Church, Essex.
<b>G A</b> in monogram in shaped shield. <i>Francis Garthorne.</i>	1700	Communion Alms Dish.	Chelmsford Church, Essex.
<b>L u</b> above pellet in shaped shield.	1700	Two Communion Alms Dishes.	St. Andrew by the Wardrobe Church, City of London.
<b>L e</b> in square stamp with corners cut off. <i>Petley Ley.</i>	1700	Two Communion Patens.	St. Mary's Church, Hornsey, County of London.
<b>L I</b> pellet between letters, three pellets above and fleur de lys below, in plain shield.	1700	Silver gilt Spoon.	St. James's Church, Piccadilly, County of London.
<b>W A</b> beneath bird volant in shaped stamp. <i>S. Wastell.</i>	<i>circa</i> 1700	Two Communion Patens.	Southgate Church, Middlesex.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>I N</b>	1700	Pair of Chocolate Cups and Covers.	Lord Crewe.
<b>G O</b> crowned.	1701	Pair of large Flagons.	Earl Spencer, K.G.
<b>H A</b> <i>Peter Harache.</i>	1701	Pair of Ewers and Salvers.	Earl Spencer, K.G.
<b>L E</b>	1701	Tankard.	King's College, Cambridge.
<b>S I</b> above some object.	1701	Dish.	St. Mary's Church, Bromley St. Leonards, County of London.
<b>R O</b> trefoil above and below.	1701	Two-handled Cup.	R. T. Frere, Esq.
<b>V N</b>	1701	Two-handled Cup.	R. T. Frere, Esq.
<b>W I</b> beneath two mullets and above fleur de lys.	1701	Ewer and Salver.	Marquis of Abercorn.
<b>D O</b> fleur de lys above and below. <i>John Downes.</i>	1702	Two-handled Cup.	R. T. Frere, Esq.
<b>L O</b> key above and fleur de lys below in shaped shield. <i>Nathaniel Lock.</i>	1702	Communion Flagon.	Mears Ashby Church, Northamptonshire.
<b>J a</b> above fleur de lys in shaped shield. <i>Henry Jay.</i>	1702	Communion Cup and Cover Paten, two Flagons and Bread Holder.	Bulwick Church, Northamptonshire.
<b>M E</b>	1702	Helmet shaped Ewer with royal arms, and motto "Semper eadem."	Lord Willoughby de Eresby.
<b>B F</b> script letters.	1702	Two-handled Cup.	Dr. and Mrs. Ashby.
<b>L A</b> above fleur de lys in shaped shield.	1702	Communion Cup.	Sibbertoft Church, Northamptonshire.
<b>C H</b> crowned in plain shield.	1702	Communion Bread Holder.	Towcester Church, Northamptonshire.
<b>C R</b> in a woolsack.	1702	Silver gilt Cover to Communion Cup.	St. James's Church, Garlickhithe, City of London.
<b>G A</b> beneath mitre in trefoil stamp.	1702	Two Communion Alms Dishes.	St. Margaret Patten's Church, City of London.
<b>A k</b> beneath pellet in shaped shield.	1703	Rat tailed Spoon.	H. A. Attenborough, Esq.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>D W</b> beneath two and above three pellets and rose in heart shaped stamp.	1703	Communion Cup and Cover Paten.	St. Bartholomew the Less Church, City of London.
<b>C O</b> beneath a bird. <i>Thomas Corbet.</i>	1703	Communion Flagon.	Braybrook Church, Northamptonshire.
<b>B O</b> beneath mitre and above fleur de lys in shaped shield. <i>John Boddington.</i>	1703	Communion Bread Holder.	Great Billing Church, Northamptonshire.
<b>P a</b> beneath some object and above pellet in shaped shield. <i>Humphrey Payne.</i>	1703	Silver gilt Communion Cup.	St. Nicholas Cole Abbey Church, City of London.
<b>C o</b>	1703	Two-handled Cup.	R. T. Frere, Esq.
<b>A N e</b> in monogram in shaped shield. <i>Anthony Nelme.</i>	1703	Large Tureen.	Lord Bateman.
<b>L E</b> crowned in lobed stamp. <i>George Lewis.</i>	1704	Communion Cup.	Hampton Church, Middlesex.
<b>T I</b> with mullet above and below in plain shield.	1704	Communion Paten.	Mountmessing Church, Essex.
<b>R</b> above curved line in shaped shield.	1704	Communion Alms Dish.	Cosgrove Church, Northamptonshire.
<b>E A</b> in oblong stamp.	1704	Silver gilt Communion Paten.	St. Antholin's Church, City of London.
<b>D E</b> beneath mullet and above cinquefoil in quatrefoil stamp.	1704	Communion Cup and Cover Paten.	Kingsbury Church, Middlesex.
<b>S I</b>	1704	Two-handled Cup.	R. T. Frere, Esq.
<b>L A</b> script letters crowned above pellet in shaped stamp.	1704	Rat tailed Spoon.	H. A. Attenborough, Esq.
<b>F A</b> crowned in circular stamp.	1705	Communion Cup and Cover Paten and Flagon, all silver gilt.	Hounslow Church, Middlesex.
<b>L O</b> in monogram in oval stamp.	1705	Communion Flagon.	Chingford Church, Essex.
<b>F A</b> in ellipse. <i>William Fawdry.</i>	1705	Communion Cup, Paten, two Flagons and Bread Holder.	Harringworth Church, Northamptonshire.
<b>W A</b> anchor between letters in shaped shield.	1705	Communion Paten.	Stanwick Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>J a</b> in shaped shield.	1705	Two Communion Patens.	St. Stephen's Church, Coleman Street, City of London.
<b>W A</b> beneath bird in rectangular stamp with lobe above. <i>Samuel Wastell.</i>	1705	Three Communion Patens, two Flagons and two Dishes, all silver gilt.	St. George the Martyr Church, Holborn, County of London.
<b>S p</b> in plain shield.	1705	Silver gilt Spoon.	St. George the Martyr Church, Holborn, County of London.
<b>P a</b> beneath some object and above pellet in shaped shield. <i>Humphrey Payne.</i>	1705	Silver gilt Communion Flagon.	St. Martin's in the Fields Church, County of London.
<b>H V</b> italic letters.	1705	Two-handled Cup.	R. T. Frere, Esq.
<b>A D</b>	1705	Sugar Caster.	Dr. and Mrs. Ashford.
<b>S V</b> in circle.	1706	Two-handled Cup.	R. T. Frere, Esq.
<b>L A</b> script letters crowned above pellet in square stamp with lobe below.	1706	Spoon.	St. Stephen's Church, Walbrook, City of London.
<b>S P</b> with pellet above and below.	1706	Tankard.	Sidney Sussex College, Cambridge.
<b>G L</b> two pellets above and one below in shield.	1706	Rat tailed Spoon.	Trinity College, Cambridge.
<b>L E</b> an object above and below and seven dots in circular stamp. <i>Timothy Lee.</i>	1706	Two Communion Alms Dishes.	All Hallow's Church, Lombard Street, City of London.
<b>M A</b> beneath crown and above mullet. <i>Samuel Margas.</i>	1706	Ewer.	Pembroke College, Cambridge.
<b>P Y</b> beneath rose and crown in shaped stamp.	1706	Communion Bread Dish.	Romford Church, Essex.
<b>E A</b> above fleur de lys in shaped shield.	1706	Silver gilt Communion Paten.	St. Botolph's Church, Aldersgate, City of London.
<b>D I</b> above three pellets in plain shield.	1706	Communion Paten.	Sywell Church, Northamptonshire.
<b>P E</b> beneath three pellets in shaped shield.	1706	Communion Cup.	Haselbeach Church, Northamptonshire.
<b>D E</b> beneath mullet and above cinquefoil in quatrefoil stamp.	1706	Tankard.	Mr. Robinson.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>T</b> <b>i</b> with mullet above and below in plain shield. <i>Robert Timbrell.</i>	1706	Communion Bread Holder.	Lichborough Church, Northamptonshire.
<b>C</b> <b>O</b> beneath three pellets and rose and above two annulets, in shaped shield. <i>Robert Cooper.</i>	1706	Communion Paten.	Sutton Church, Northamptonshire.
<b>Y</b> <b>O</b> beneath pellet in shaped shield. <i>Edward Yorke.</i>	1706	Two Communion Cups.	St. Mary-le-Bow Church, City of London.
<b>W</b> <b>E</b> with three pellets.	1706	Two-handled Cup.	R. T. Frere, Esq.
<b>J</b> <b>a</b> above fleur de lys in shaped shield. <i>Henry Jay.</i>	1707	Communion Bread Holder.	Gayton Church, Northamptonshire.
Capital letter <b>G</b> enclosing <b>A</b> in shaped shield. <i>Francis Garthorne.</i>	1707	Communion Cup and Cover Paten and Bread Holder, all silver gilt.	Rothwell Church, Northamptonshire.
<b>B</b> <b>u</b> cinque and two pellets above and one pellet below in shaped shield.	1707	Two rat tail Spoons.	St. Margaret's Church, Westminster, County of London.
<b>A</b> <b>O</b> above fleur de lys in circle.	1707	Communion Alms Dish.	Steane Church, Northamptonshire.
<b>G</b> <b>A</b> crowned between three pellets in circle. <i>William Gamble.</i>	1707	Communion Flagon.	Whitfield Church, Northamptonshire.
Capital letter <b>G</b> enclosing <b>R</b> .	1708	Two-handled Cup.	R. T. Frere, Esq.
<b>A</b> <b>T</b> beneath three pellets and above covered cup between two pellets, in shaped shield. <i>Charles Atkinson.</i>	1708	Communion Cup and Cover Paten.	Whitfield Church, Northamptonshire.
<b>R</b> <b>e</b> crowned above fleur de lys in shaped shield.	1708	Silver gilt Communion Alms Dish.	All Hallow's the Great Church, City of London.
<b>M</b> <b>E</b> with two sickles above and over these a sheaf of corn.	1708	Spoon.	Clare College, Cambridge.
<b>B</b> <b>O</b> with mitre above and fleur de lys below, in shaped shield. <i>John Boddington.</i>	1708	Two Communion Flagons.	St. Mary's Church, Bromley St. Leonard, County of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>S L</b> beneath globe in rectangular stamp with lobe above. <i>Gabriel Sleath.</i>	1708	Two silver gilt Communion Flagons.	St. Paul's Church, Hammersmith, County of London.
<b>B E</b>	1708	Two-handled Cup.	R. T. Frere, Esq.
<b>W I</b> beneath two stars and above fleur de lys in irregular shield. <i>David Willaume.</i>	1709	Communion Flagon.	St. Lawrence's Church, Brentford, Middlesex.
<b>M A</b> crowned above mullet in shaped shield. <i>Jacob Margas.</i>	1709	Two Communion Flagons.	Maidwell Church, Northamptonshire.
<b>P a</b> beneath some mark and above pellet in lobed shield.	1709	Silver gilt Dish.	All Hallow's Church, Lombard Street, City of London.
<b>L o</b> key above and fleur de lys below in shaped shield. <i>Nathaniel Lock.</i>	1709	Communion Bread Holder.	Daventry Church, Northamptonshire.
<b>L o</b> pellet above and below in plain shield. <i>Robert Lovell.</i>	1709	Communion Paten.	St. Peter's Church, Northampton.
<b>G R</b> beneath two pellets and above crescent in shaped shield.	1709	Rat tailed Spoon.	Mr. Munsey.
<b>S t</b> above <b>P e</b> in shaped shield. <i>John Stoeker &amp; Edward Peacock.</i>	<i>circa</i> 1709	Communion Bread Holder.	Whitfield Church, Northamptonshire.
<b>C O</b> beneath two pellets.	1709	Two-handled Cup.	R. T. Frere, Esq.
<b>W I</b> above fleur de lys in shaped shield. <i>John Wisdome.</i>			
<b>R O</b> in ellipse. <i>James Rood.</i>	1710	Communion Cup.	Peakirk Church, Northamptonshire.
<b>S H</b> with pellet above and below in lozenge.	1710	Mug.	Pembroke College, Cambridge.
<b>D A</b> two pellets above and one beneath.	1710	Rat tailed Spoon.	Mr. Munsey.
<b>P y</b> beneath rose and crown in irregular shield. <i>Benjamin Pyne.</i>	1710	Great silver gilt Mace and Rest.	Corporation of Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>SL</b> beneath globe in square stamp with lobe above. <i>Gabriel Sleath.</i>	1710	Silver gilt Communion Paten.	St. Michael's Church, Highgate, County of London.
<b>PA</b> above fleur de lys.	1710	Two-handled Cup and Cover	R. T. Frere, Esq.
<b>PE</b> beneath mullet in rectangular stamp with lobe above. <i>Edmund Pearce.</i>	1711	Communion Cup and Paten.	St. Michael's Church, Ashford, Middlesex.
<b>EA</b> above pellet in plain shield. <i>John East.</i>	1711	Silver gilt Communion Paten.	St. John's Church, Peterborough.
Capital letter <b>G</b> enclosing <b>A</b> in shaped shield.	1711	Two silver gilt Cups and Covers and a Paten.	St. Swithin's Church, City of London.
<b>Re</b> crowned above fleur de lys in shaped shield. <i>John Read.</i>	1711	Silver gilt Communion Cup	St. Mary's Church, Strand, County of London.
<b>PA</b> beneath large rose.	1711	Four circular Stands.	W. Maskell, Esq.
<b>Ba</b> in shaped shield. <i>Richard Bayley.</i>	1712	Communion Plate.	Stanford Church, Northamptonshire.
<b>Ra</b> in shaped stamp.	1712	Two Communion Cups.	St. Michael's Church, Paternoster Royal, City of London.
<b>FA</b> script letters beneath fleur de lys and above pellet.	1712	Salver with royal arms.	Dr. and Mrs. Ashford.
<b>Lo</b> key above and fleur de lys below in shaped shield. <i>Nathaniel Lock.</i>	1712	Two-handled Cup.	R. T. Frere, Esq.
Capital roman letter <b>B</b> in shaped shield.	1713	Communion Alms Dish.	Thorp Achurch Church, Northamptonshire.
<b>SL</b> above pellet in shaped shield.	1713	Silver gilt Communion Paten.	St. Dunstan's Church, Stepney, County of London.
<b>TB</b> <b>i</b> <b>o</b> in quatrefoil. <i>Robert Timbrell.</i>	1713	Communion Paten.	Rainham Church, Essex.
<b>ANE</b> in monogram in shaped shield. <i>Anthony Nelme.</i>	1713	Communion Paten.	Aston-le-Walls Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>P L</b> crowned a bove fleur de lys in shaped shield. <i>Paul de Lamerie.</i>	1713	Two Cups and Cover Patens, Flagon, Bread Holder, and Alms Dish, all silver gilt.	Castle Ashby Church, Northamptonshire.
<b>L E</b> a pellet between letters, rose above and below and three pellets on each side within circle. <i>Timothy Lee.</i>	1713	Communion Bread Holder.	St. Peter's Church, Northampton.
<b>W I</b> beneath urn in shaped outline. <i>Richard Williams.</i>	1713	Communion Flagon.	Fawsley Church, Northamptonshire.
<b>F L</b> crowned.	1713	Two-handled Cup.	R. T. Frere, Esq.
<b>P O</b> an anchor between letters in shield.	1714	Communion Paten.	East Haddon Church, Northamptonshire.
<b>V i</b>	1714	Pepper Caster.	R. T. Frere, Esq.
<b>P a</b> in shaped shield. <i>Thomas Parr.</i>	1714	Communion Cup.	Wood Newton Church, Northamptonshire.
<b>W I</b> beneath vase in shaped stamp.	1714	Two silver gilt Communion Patens.	St. Bartholomew by the Royal Exchange Church, City of London.
<b>L o</b>	1714	Two-handled Cup.	R. T. Frere, Esq.
<b>K d</b> beneath hart or goat in lobed stamp.	1715	Communion Paten.	Ashford Church, Middlesex.
<b>W I</b> beneath two stars and above fleur de lys in irregular shield. <i>David Willaume.</i>	1715	Cup and Cover.	Pembroke College, Cambridge.
<b>L o</b> beneath two pellets.	1715	Two-handled Cup.	R. T. Frere, Esq.
<b>S L</b> above annulet in lobed shield.	1715	Communion Paten.	St. Andrew Undershaft Church, City of London.
<b>P Y</b> below a rose and ducal coronet in shaped shield. <i>Benjamin Pyne.</i>	1715	Communion Cup and Cover Paten.	Brington Church, Northamptonshire.
<b>P L</b> in ellipse.	1715	Two silver gilt Communion Cups.	St. Clement's Church, Eastcheap, City of London.
<b>C O</b> three pellets above and rose between two annulets below in shaped shield. <i>Robert Cooper.</i>	1715	Two Communion Flagons, two Cups and Patens and three Dishes, all silver gilt.	St. Nicholas Cole Abbey Church, City of London.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>A N e</b> in monogram in shaped shield. <i>Anthony Nelme.</i>	1715	Set of silver gilt Communion Plate.	Whitchurch Church, Middlesex.
<b>M E</b> with two sickles above and over these a sheaf of corn.	1715	Tea Caddy.	H. A. Attenborough, Esq.
<b>W I</b> beneath two mullets and above fleur de lys.	1716	Two-handled Cup.	R. T. Frere, Esq.
<b>G R</b> beneath crown.	1716	Candlestick.	Queen's College, Cambridge.
<b>P L</b> in ellipse.	1716	Silver gilt Communion Alms Dish.	Hornchurch Church, Essex.
<b>P a</b> in irregular square. <i>Thomas Par.</i>	1716	Set of Communion Plate.	Kettering Church, Northamptonshire.
<b>C L</b> in heart shaped shield.	1716	Silver gilt Communion Cup and Cover.	St. Paul's Church, Shadwell, County of London.
<b>W a</b> in oblong stamp.	1717	Teapot.	Mrs. Gray.
<b>B i</b> in gothic letters beneath trefoil and above bird.	1717	Salt.	Gonville and Caius College, Cambridge.
<b>C L</b> above pellet in heart shaped shield. <i>Joseph Clare.</i>	1717	Communion Cup and Cover Paten.	Weekley Church, Northamptonshire.
<b>L E</b> with seven dots and two pellets in circle.	1717	Four silver gilt Communion Cups.	St. Dunstan in the East Church, City of London.
<b>B O</b> with mitre above and fleur de lys below in shaped shield. <i>John Bodington.</i>	1717	Communion Paten.	St. Pancras Old Church, County of London.
<b>L O</b> in monogram.	1717	Two-handled Cup.	R. T. Frere, Esq.
<b>F r</b> above pellet in plain shield.	1717	Ciborium.	Ealing Church, Middlesex.
<b>S I</b> above pellet in circle.	1717	Paten on foot.	Major C. A. Markham.
<b>F A</b> crowned in circle. <i>William Faudery.</i>	1718 <i>circa</i>	Communion Flagon.	St. Mary's Church, Bow, County of London.
<b>R G</b> <b>T C</b> with pellet in quatre foil stamp. <i>Richard Gurney &amp; Co.</i>	1718	Communion Cup.	West Ham Church, Essex.
<b>C D</b> in plain shield.	1718	Communion Cup.	All Saints' Church, Northampton.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>L O</b> in monogram in ellipse.	1718	Communion Paten.	Corby Church, Northamptonshire.
<b>G I</b> crowned in plain shield.	1718	Communion Dish.	St. Clement Dane's Church, County of London.
<b>L A</b> beneath a greyhound sejant in lobed stamp. <i>Thomas Langford.</i>	1719	Communion Cup and Cover Paten.	St. Mary's Church, Belfort, Middlesex.
<b>W I</b> above fleur-de-lys in shaped shield. <i>John Wisdowe.</i>	1719	Communion Cup.	Hulton Church, Essex.
<b>W I</b> above pellet in shaped shield.	1719	Communion Paten.	Marston Trussell Church, Northamptonshire.
<b>C A</b> crowned in ellipse.	1719	Silver gilt Communion Paten.	St. Luke's Church, Wellingborough, Northamptonshire.
<b>M A</b> above pellet in shaped shield.	1719	Two Communion Patens.	Holy Trinity Church, Minories, City of London.
<b>A L</b> in rectangular stamp.	1719	Straining Spoon.	St. Margaret's Church, Westminster, County of London.
<b>B A</b> in quatrefoil.	1719	Two-handled Cup.	R. T. Frere, Esq.
<b>S L</b> above pellet in lobed stamp. <i>Gabriel Sleath.</i>	1719	Mug.	Pembroke College, Cambridge.
<b>L O</b> beneath two pellets.	1719	Two-handled Cup.	R. T. Frere, Esq.
<b>A v</b> black letter.	1719	Two-handled Cup.	R. T. Frere, Esq.
<b>L O</b> above mullet in plain shield.	1720	Communion Cup.	Braunston Church, Northamptonshire.
<b>F A</b> above mullet.	1720	Communion Cup and Flagon.	Clay Coton Church, Northamptonshire.
<b>F I</b> beneath crown. <i>William Fleming.</i>	1720	Salt.	Pembroke College, Cambridge.
<b>E C</b> above pellet in heart shaped shield.	1720	Communion Flagon.	Holdenby Church, Northamptonshire.
<b>P A</b> in shaped stamp. ? <i>Humphrey Payne.</i>	1720	Two silver gilt Cups and Patens.	Writtle Church, Essex.
<b>A O</b> beneath fleur de lys in circle.	1720	Communion Flagon.	Steane Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>J a</b> in shaped shield. <i>Henry Jay.</i>	1720	Communion Cup.	Friern Barnet Church, Middlesex.
<b>I S</b> above two pellets.	1720	Two-handled Cup.	R. T. Frere, Esq.
<b>E D</b> old English letters beneath two pellets and above one, in lobed shield. <i>John Edwards.</i>	1720	Communion Flagon.	Uxbridge Church, Mid- dlesex.
<b>F A</b> in ellipse. <i>Wil- liam Faudery.</i>	1721	Cup.	Pembroke College, Cam- bridge.
<b>G B</b> beneath bird in shaped shield.	1721	Communion Cup and Cover Paten.	East Carlton Church, Northamptonshire.
<b>R e</b> crowned above fleur de lys in shaped shield. <i>John Read.</i>	1722	Silver gilt Spoon.	St. Paul's Church, Cov- ent Garden, County of London.
<b>I S</b> in shaped shield. ? <i>James Seabrook.</i>	1722	Communion Cup.	St. Martin's Church, Stamford Baron, Northamptonshire.
<b>T F</b> in outline. <i>Thomas Folkingham.</i>	1722	Two Communion Flagons.	St. Martin's Church, Stamford Baron, Northamptonshire.
<b>B N</b> above fleur de lys in heart shaped shield.	1722	Communion Dish.	St. Margaret's Church, Westminster, County of London.
<b>H M</b> <b>A</b> <b>P</b> in shaped shield.	1722	Two-handled Cup.	R. T. Frere, Esq.
<b>I G</b> in monogram in heart shaped shield.	1723	Snuffers and Tray.	Clare College, Cam- bridge.
<b>P y</b> beneath crown and rose in irregular stamp. <i>Benjamin Pyne.</i>	1723	Four small silver gilt Maces.	Corporation of Cam- bridge.
<b>T F</b> beneath fleur de lys and above mullet in quatrefoil.	1723	Silver gilt Communion Alms Dish.	South Weald Church. Essex.
<b>N G</b> in lozenge. <i>Nath- aniel Gulliver.</i>	1723	Communion Bread Holder.	Cransley Church, North- amptonshire.
<b>M A</b> beneath two mul- lets and above fleur de lys in shaped shield. <i>Samuel Mar- gas.</i>	1723	Communion Paten.	Cowley Church, Middle- sex.
<b>I B</b> with mullet above and below in lobed shield. <i>John Bignell.</i>	1723	Communion Bread Holder.	Greens Norton Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>P E</b> in plain shield.	1723	Two Communion Alms Dishes.	Hadley Monken Church, Middlesex.
<b>I E</b> above mullet in heart shaped shield.	1723	Communion Cup, Paten, Flagon and Alms Dish.	Lowick Church, Northamptonshire.
<b>G B</b> beneath bird in shaped shield.	1724	Communion Flagon.	East Carlton Church, Northamptonshire.
<b>A</b> <b>H H</b> <b>P</b> in shaped shield.	1724	Communion Paten.	Evenley Church, Northamptonshire.
<b>P H</b> beneath a corn sheaf in lobed stamp. <i>Paul Hannet.</i>	1725	Silver gilt Spoon.	St. John the Evangelist Church, Westminster, County of London.
<b>I A</b> in shaped outline. <i>Charles Jackson.</i>	1725	Christening Bowl.	Private Chapel, Althorp House, Northamptonshire.
<b>F G</b> above mullet in shaped shield. <i>Francis Garthorne.</i>	<i>cirea</i> 1725	Two Communion Flagons.	St. John's Church, Wapping, County of London.
<b>H S</b> beneath fleur de lys and above cinquefoil in hexagonal stamp.	1725	Two Communion Flagons and Alms Dish.	Ruislip Church, Middlesex.
<b>P G</b> in heart shaped shield.	1726	Communion Paten.	Uxbridge Church, Middlesex.
<b>T B</b> in oval.	1726	Muffineer.	Jesus College, Cambridge.
<b>I M</b> in shaped shield. ? <i>John Millington.</i>	1726	Communion Paten.	Laxton Church, Northamptonshire.
<b>P P</b> beneath rose and crown in shaped stamp.	1726	Silver gilt Communion Alms Dish.	St. Clement's Church, Eastcheap, City of London.
<b>W D</b> beneath trefoil in shaped stamp. <i>William Darker.</i>	1726	Two silver gilt Communion Flagons.	St. Martin in the Fields Church, County of London.
<b>P L</b> script letters crowned above pellet in shaped stamp. <i>Paul de Lamerie.</i>	1726	Two silver gilt Communion Flagons.	St. Martin in the Fields Church, County of London.
<b>A V</b> beneath pellet in irregular stamp.	1726	Communion Flagon.	Littleton Church, Middlesex.
<b>P</b> crowned in shaped stamp.	1727	Silver gilt helmet-shaped Jug.	The Marquis of Exeter.
<b>T O</b> between five pellets in ellipse.	1727	Communion Flagon.	Haselbeach Church, Northamptonshire.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>M &amp; C.</b>	1728	Taper Candlestick.	St. John's College, Cambridge.
<b>A N e</b> linked in shaped shield. <i>Francis Nelme.</i>	1728	Two Communion Cups, two Patens and Flagon.	Ecton Church, Northamptonshire.
<b>D W</b> in oblong. <i>David Willaume.</i>	1728	Communion Cup, Paten, Flagon and Bread Holder.	Potterspury Church, Northamptonshire.
<b>W D</b> beneath trefoil in trefoil stamp.	1728	Communion Alms Dish.	St. Helen's Church, Bishopsgate, City of London.
<b>G S.</b>	1728	Cup.	Corporation of Doncaster.
<b>I L</b> and trefoil.	1728	Toilet Set.	Earl of Stamford and Warrington.
Capital letter <b>G</b> enclosing <b>W</b> in square stamp.	1728	Small Coffee Pot.	Mrs. Gray.
<b>R Z</b> script letters beneath mullet in irregular stamp with lobe above. <i>Richard Zouch.</i>	1729	Communion Cup and Cover Paten.	St. John the Evangelist Church, Westminster, County of London.
<b>T W</b> beneath cinquefoil in lobed stamp.	1729	Communion Flagon.	Great Leighs Church, Essex.
<b>R</b> above heart in shaped shield.	1729	Communion Cup.	Norton Church, Northamptonshire.
<b>I A</b> <b>MF</b> in plain shield. <i>Joseph Allen &amp; Mordcaï Fox.</i>	<i>circa</i> 1729	Communion Flagon.	Aynhoe Church, Northamptonshire.
<b>T K</b> beneath fleur de lys and above mullet, pellet between letters, in four-lobed stamp.	1729	Two Communion Cups, two Patens and two Flagons.	St. George in the East Church, County of London.
<b>T</b> <b>R</b> <b>C</b> pellet between letters in quatrefoil.	1729	Tankard.	J. H. Walter, Esq.
<b>T I</b> pellet between and cinquefoil below letters in plain shield.	1729	Communion Cover Paten.	St. Pancras Old Church, County of London.
<b>W P</b> crowned.	1730	Spoon.	St. Magnus Church, City of London.

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<b>R B</b> beneath annulet in rectangular stamp with lobe above. <i>Richard Bayley.</i>	1730	Silver gilt Communion Flagon.	Hendon Church, Middlesex.
<b>P A</b> crowned.	1730	Six Sconces.	Earl of Stamford and Warrington.
<b>R W</b> above star.	1731	Salt.	Emmanuel College, Cambridge.
<b>E V</b> pellet above and below in ellipse. ? <i>Edward Vincent.</i>	1731	Two Communion Patens.	Oundle Church, Northamptonshire.
<b>E Y</b> above pellet in plain shield.	1731	Two Communion Cups and Cover Patens and two Flagons, all silver gilt.	St. John the Evangelist Church, Westminster, County of London.
<b>C K</b> above pellet in shaped shield.	1732	Candle Cup and Cover.	H. A. Attenborough, Esq.
<b>L C</b> crown and fleur de lys.	1732	Tea Kettle.	Windsor Castle.
<b>A C.</b>	1732	Milk Pot and Cover.	Earl of Home.
<b>P H</b> beneath acorn.	1733	Fork.	Jesus College, Cambridge.
<b>I C.</b> <i>Isaac Cookson.</i>	1733	Candlestick.	St. John's College, Cambridge.
<b>I S</b> above cinquefoil in rectangular stamp with lobe above.	1733	Two Communion Flagons.	St. Luke's Church, Old Street, County of London.
<b>M</b> or <b>W</b> in plain shield.	1734	Communion Cup and Cover Paten, Flagon and Alms Dish.	Private Chapel, Burghley House, Northamptonshire.
<b>R I</b> pellet between letters in ellipse.	1734	Communion Cup.	Lilbourne Church, Northamptonshire.
<b>G S</b> above in shaped shield. <i>Gabriel Sleath.</i>	1734	Communion Alms Dish.	Stanwick Church, Northamptonshire.
<b>T R.</b>	1734	Walpole Mace.	Corporation of Norwich.
<b>C H</b> a pellet above and some mark beneath in shaped outline. <i>Charles Hatfield.</i>	1734	Communion Cup and Cover Paten, Flagon and two Dishes.	Stoke Doyle Church, Northamptonshire.
<b>D W</b> in plain oblong. <i>David Willaume.</i>	1735	Communion Cup and Cover Paten, Flagon and two Dishes.	Apethorp Church, Northamptonshire.
<b>P L</b> beneath crown and mullet and above fleur de lys in shaped shield. <i>Paul de Lamerie.</i>	1735	Silver gilt Communion Flagon.	Easton Neston Church, Northamptonshire.

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<b>R B</b> in oblong. <i>Richard Bayley.</i>	1735	Communion Bread Holder.	Moulton Church, Northamptonshire.
<b>I F</b> pellet between letters in oblong.	1735	Communion Cup, Paten and Flagon.	Overston Church, Northamptonshire.
<b>I F</b> in oblong.	1736	Communion Paten and Cover for Cup.	Kelmarsh Church, Northamptonshire.
<b>T</b> <b>R</b> <b>G</b> <b>C</b> in quatrefoil. <i>Richard Gurney &amp; Co.</i>	1736	Communion Flagon.	Warmington Church, Northamptonshire.
<b>C C</b> in oblong with corners cut off. <i>Claris Christian.</i>	1737	Openwork Sugar Bowl, Salt Cellar and Decanter Stand.	J. H. Walter, Esq.
<b>T F</b> beneath fleur de lys and above mullet, in shaped stamp. <i>Thomas ffarer.</i>	1737	Three Communion Alms Dishes.	West Ham Church, Essex.
<b>S S</b> crowned with line between letters in shaped shield.	1737	Communion Cup and Cover Paten.	Harpole Church, Northamptonshire.
<b>I S</b> pellet between letters in dotted ellipse.	1737	Two Communion Cups, three Patens, two Flagons and Spoon.	St. Giles's Church, Cripplegate, City of London.
<b>T F</b> mullet above and below in shaped shield.	1737	Communion Cup and two Patens, silver gilt.	St. Olave's Church, Hart Street, City of London.
<b>E F</b> pellet between letters in oblong stamp.	1737	Large silver gilt Salt.	The Marquis of Exeter.
<b>I R</b> beneath sun in splendour, pellet between letters in shaped stamp.	1738	Silver gilt Communion Paten.	Little Baddow Church, Essex.
<b>D W</b> above pellet in shaped shield.	1738	Silver gilt Communion Paten and Alms Dish.	St. Margaret Pattens' Church, City of London.
<b>W G</b> script letters in irregular outline.	1739	Communion Cup.	Great Warley Church, Essex.
<b>T W</b> script letters in irregular outline. <i>Thomas Whipham.</i>	1739	Communion Flagon.	Little Baddow Church, Essex.
<b>I S</b> in circular stamp.	1739	Communion Paten.	Cowley Church, Middlesex.
<b>R A</b> pellet between letters in circles joined. <i>Robert Abercromby.</i>	1740	Communion Paten.	Great Houghton Church, Northamptonshire.

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<b>R B</b> script letters in quatrefoil.	1740	Communion Cup.	All Saints' Church, Northamptonshire.
<b>T T.</b>	1740	Pair of Vases and Covers.	Goldsmiths' Company, London.
<b>R G</b> script letters crowned.	1740	Tankard.	Dr. and Mrs. Ashford.
<b>R L</b> in rectangular stamp.	1741	Communion Flagon.	Little Waltham Church, Essex.
<b>J F.</b>	1741	Silver gilt Communion Flagon.	St. Michael's Church, Wood Street, City of London.
<b>H P</b> beneath triangle and above cinquefoil in cross shaped stamp.	1741	Communion Paten.	St. Mildred's Church, Bread Street, City of London.
<b>I R</b> beneath mullet.	1741	Salver.	Dr. and Mrs. Ashford.
<b>I S</b> script letters in shaped shield.	1742	Communion Paten.	Chipping Warden Church, Northamptonshire.
<b>T W</b> <b>W W</b>	1742	Two silver gilt Communion Cups and Covers.	St. Sepulchre's Church, City of London.
<b>D C</b> beneath fleur de lys in plain shield. <i>Daniel Chartier.</i>	1742	Two Communion Flagons and two Alms Dishes.	Daventry Church, Northamptonshire.
<b>C H</b> beneath crown and pellet in shaped stamp.	1742	Large Tray.	H. A. Attenborough, Esq.
<b>W W</b> a cinquefoil above and another below in ellipse.	1743	Communion Flagon.	Childerditch Church, Essex.
<b>T W</b> script letters in irregular oblong. <i>Thomas Whigham.</i>	1743	Beaker.	Magdalene College, Cambridge.
<b>N S</b> beneath mullet.	1743	Pair of Dishes.	Windsor Castle.
<b>H B</b> script letters in quatrefoil. ? <i>Henry Brind.</i>	1743	Communion Flagon.	Cogenhoe Church, Northamptonshire.
<b>S P</b> script letters in irregular outline.	1743	Silver gilt Communion Cup and Cover.	St. Margaret Pattens' Church, City of London.
<b>B P</b>	1743	Two silver gilt Communion Patens.	St. Sepulchre's Church, City of London.
<b>I S</b> script letters in shaped shield.	1743	Communion Cup and Paten.	Heston Church, Middlesex.

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<b>I R</b> script letters in shaped shield. <i>? John Robinson.</i>	1744	Communion Paten.	Norton Church, Northamptonshire.
<b>H M</b> script letters.	1744	Cake Basket.	Dr. and Mrs. Ashford.
<b>P L</b> script letters crowned above pellet.	1744	Tea Caddy.	H. A. Attenborough, Esq.
<b>H P</b> above mullet in shaped shield. <i>? Humphrey Payne.</i>	1745	Communion Flagon.	Norton Church, Northamptonshire.
<b>W W</b> cinquefoil above and another below in elliptical stamp.	1746	Communion Paten and Flagon.	Sunbury Church, Middlesex.
<b>P T</b> beneath a cup in shaped outline. <i>Peter Taylor.</i>	1748	Communion Paten, Flagon and Alms Dish.	Eydon Church, Northamptonshire.
<b>E G</b> pellet above and below in lozenge. <i>Elizabeth Godfrey.</i>	1749	Candlestick.	St. John's College, Cambridge.
A column between two pellets in plain shield.	<i>circa</i> 1750	Communion Flagon.	Marham Church, Northamptonshire.
<b>J B</b> in plain shield.	<i>circa</i> 1750	Six Beadle's Staves.	St. James's Church, Piccadilly, County of London.
<b>D h</b> beneath fleur de lys.	1751	Salt.	Jesus College, Cambridge.
<b>F W</b> in irregular oblong. <i>Fuller White.</i>	1751	Communion Cup, Cover Paten and Flagon.	King's Cliffe Church, Northamptonshire.
<b>S W</b> script letters with pellet between in irregular outline.	1751	Cruet.	J. H. Walter, Esq.
Capital letter <b>W</b> beneath some object in circle.	1752	Communion Cup and Paten.	Middleton Cheney Church, Northamptonshire.
<b>E C</b> in irregular stamp. <i>Ebenezer Coker.</i>	1752	Spoon.	Brentford Church, Middlesex.
<b>I P</b> script letters.	1752	Two-handled Cup.	R. T. Frere, Esq.
<b>E F</b> script letters beneath pellet in shaped shield. <i>Edward Feeline.</i>	1752	Oval Dish.	Sunbury Church, Middlesex.
<b>W C</b> in oblong. <i>William Cripps.</i>	1753	Communion Cup and Cover Paten.	Daventry Church, Northamptonshire.
<b>T W</b> script letters in irregular oblong.	1754	Two-handled Porringer.	Mr. Whitmore.

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<b>H H</b> linked letters in plain shield.	1754	Silver gilt Pineapple Cup.	The Marquis of Exeter.
<b>J R</b> beneath mullet.	1754	Jug.	Jesus College, Cambridge.
<b>M F</b>	1754	Two Caddies.	Earl of Stamford and Warrington.
<b>W G</b> script letters.	1754 <i>circa</i>	Plain Tumbler.	R. T. Frere, Esq.
<b>W S P</b> in quatrefoil. <i>William Shaw &amp; William Priest.</i>	1755	Communion basin.	Sudborough Church, Northamptonshire.
<b>P B</b>	1755	Milk Pot.	Sir T. W. Holburne.
<b>T S I S</b> with cross in centre in quatrefoil.	1756	Tankard.	Mr. Robinson.
<b>W W</b> in monogram in plain stamp.	1756 <i>circa</i>	Communion Paten.	St. Mary's Church, Bedford, Middlesex.
<b>R T</b>	1756	Engraved Tea Kettle.	J. Dunn Gardner, Esq.
<b>T R G G</b>	1756	Pair Butter Boats.	Dr. and Mrs. Ashford.
<b>F G</b> in rectangular stamp.	1757	Silver gilt Communion Cup.	Chelmsford Church, Essex.
<b>R C</b> in oblong stamp.	1757	Two silver gilt Communion Cups.	St. Edmund the King and Martyr Church, City of London.
<b>N S</b> beneath pellet in plain shield.	1757	Communion Flagon.	Gayton Church, Northamptonshire.
<b>C G</b> in oblong stamp.	1757	Communion Cup.	St. George's Church, Botolph Lane, City of London.
<b>R I</b> in oblong.	1757	Communion Cup and Cover Paten.	Dallington Church, Northamptonshire.
<b>W C</b> in rectangular stamp.	1758	Four Beadles' Staves.	St. Margaret's Church, Westminster, County of London.
<b>T H</b> crowned.	1758	Ewer.	O. E. Cope, Esq.
<b>I P</b> script letters in outline.	1758	Communion Cup and Cover Paten.	Wold Church, Northamptonshire.

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<b>S C</b> script letters beneath sun.	1758	Coffee Pot.	Dr. and Mrs. Ashford.
<b>I T</b>	1759	Spoon.	Queen's College, Cambridge.
<b>W P</b> script letters.	1759	Bread Basket.	Dr. and Mrs. Ashford.
<b>P P</b> beneath star. <i>Pézé Pillean.</i>	1760	Cream Jug.	Queen's College, Cambridge.
<b>W C</b> gothic letters beneath pellet. <i>William Cafe.</i>	1760	Candlestick.	Clare College, Cambridge.
<b>R R</b> pellet between letters in square stamp. <i>Richard Rugg.</i>	1760	Communion Paten.	St. John's Church, Wapping, County of London.
<b>T H</b> crowned.	1761	Pair of Coronation Salvers.	Lady Willoughby de Eresby.
<b>B B</b> pellet between letters in oblong with corners cut off.	1761	Large Tankard.	Prof. Clifford Allbut.
<b>I S</b> script letters in oblong.	1761	Communion Alms Dish.	Arthingworth Church, Northamptonshire.
<b>W T</b> in an engrailed border.	1762	Spoon.	Queen's College, Cambridge.
<b>I C. John Carter.</b>	1762	Candlestick.	St. John's College, Cambridge.
<b>J S</b> in oval stamp. <i>John Swift.</i>	1762	Beaker.	The late Mr. Alderman Cockerill.
<b>F G</b> in oblong.	1762	Communion Flagon.	Great Oakley Church, Northamptonshire.
<i>Pierre Gillois.</i>	1763	Three Tea Caddies.	Clare College, Cambridge.
<b>J S. John Smith.</b>	1763	Stoup.	J. E. L. Whitehead, Esq.
<b>W M</b> interwoven. <i>William Mackenzie.</i>	1763	Silver gilt Communion Cup and Cover Paten.	Private Chapel, Althorp House, Northamptonshire.
<b>T C</b> <b>W</b> <b>W</b> in ellipse. <i>Whigham d Wright.</i>	1763	Two silver gilt Communion Cups.	St. Dunstan in the West Church, City of London.
<b>W S</b> in ellipse. <i>William Shaw.</i>	1763	Communion Flagon.	Byfield Church, Northamptonshire.

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<b>R</b> <b>D</b> <b>H</b> <b>H</b> <i>David &amp; Robert Hennell.</i>	1764	Four Salts.	J. E. L. Whitehead, Esq.
<b>RR</b> pellet between letters in oblong. <i>Richard Rugg.</i>	1764	Communion Paten.	Thorp Malsor Church, Northamptonshire.
<b>WG</b> script letters in irregular outline. <i>William Grundy.</i>	1764	Beadle's Staff.	St. Paul's Church, Covent Garden, County of London.
<b>IK</b> crowned.	1765	Tea Kettle.	Lord Bateman.
<b>IP</b> script letters in outline.	1765	Two Communion Cups and Cover Patens.	Paulerspury Church, Northamptonshire.
<b>SA</b> script letters.	1765	Tankard.	Dr. and Mrs. Ashford.
<b>RP</b>	1766	Pepper Caster.	Dr. and Mrs. Ashford.
<b>FN</b> black letters in oblong stamp.	1766	Two-handled Cup.	Mrs. Brown.
<b>WG</b> script letters.	1767	Coffee Pot.	Brett Collection.
<b>AR</b> linked letters in shaped stamp.	1767	Silver gilt standing Cup.	The Marquis of Exeter.
<b>WK</b> script letters.	1768	Milk Jug.	Dr. and Mrs. Ashford.
<b>CW</b> in rectangular stamp.	1769	Two Communion Cups and Cover Patens.	St. Dionis's Church, Parson's Green, Fulham, County of London.
<b>IL</b> pellet between and annulet above letters in shaped stamp.	1769	Communion Cup.	Upton Church, Northamptonshire.
<b>LC</b> <b>GC</b>	1769	Candlestick.	Queen's College, Cambridge.
<b>EG</b> in rectangular stamp.	1769	Communion Flagon.	St. Anne's Church, Limehouse, County of London.
<b>CW</b> in oblong. <i>Charles Wright</i>	1770	Communion Flagon.	Broughton Church, Northamptonshire.
<b>IM</b>	1770	Cup.	G. Moffatt, Esq.
<b>JG</b> script letters in ellipse. <i>John Gorham.</i>	1770	Communion Cup and Cover Paten.	Wicken Church, Northamptonshire.
<b>BG</b> pellet between letters and beneath four hearts in lobed stamp.	1770	Two silver gilt Communion Cups.	St. John's Church, Hampstead, County of London.
<b>SC</b> <b>IC</b> mullet between letters in square stamp.	1770	Dish.	All Saints' Church, Fulham, County of London.

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<b>WG</b> in oblong stamp.	1771	Four Plates.	All Hallow's Church, Lombard Street, City of London.
<b>IK</b> pellet between in plain shield.	1771	Communion Flagon.	Helmdon Church, Northamptonshire.
<b>RR</b> pellet between letters in rectangular stamp.	1771	Communion Salver Paten.	Feltham Church, Middlesex.
<b>WP.</b> <i>William Plummer.</i>	1772	Fish Slice.	Trinity Hall, Cambridge.
<b>WG</b> script letters in irregular outline. <i>William Grundy.</i>	1772	Communion Alms Dish.	E a s t o n - o n - t h e - H i l l Church, Northamptonshire.
<b>IY.</b> <i>James Young.</i>	1772	Cup and Cover.	Peterhouse, Cambridge.
<b>TA</b> script letters crowned in lobed stamp.	1773	Two silver gilt Alms Dishes.	Ealing Church, Middlesex.
<b>CC</b>	1773	Pair of Sugar Baskets.	Dr. and Mrs. Ashford.
<b>TP</b> script letters in plain oblong. <i>Thomas Powell.</i>	1773	Communion Bread Holder.	Cottingham Church, Northamptonshire.
<b>LV</b> in rectangular stamp.	1773	Communion Paten.	St. Anne's Church, Limehouse, County of London.
<b>RS</b> <b>DS</b> <b>S</b> in quatrefoil. <i>Daniel Smith &amp; Robert Sharp.</i>	1773	Communion Bread Holder.	Syresham Church, Northamptonshire.
<b>AB</b> <b>LD</b> in square stamp. <i>Abraham Barrier &amp; Louis Dumcommier.</i>	1773	Silver gilt Spoon.	St. Michael's Church, Highgate, County of London.
<b>RR</b>	1773	Salver.	Dr. and Mrs. Ashford.
<b>IR</b> pellet above and below in diamond shaped stamp.	1773	Silver Fire Irons.	The Marquis of Exeter.
<b>CW</b>	1774	Cup and Cover.	Queen's College, Cambridge.
<b>IC</b> in rectangular stamp.	1774	Silver gilt Spoon.	St. George's Church, Bloomsbury, County of London.
<b>IW</b>	1774	Plain Tumbler.	R. T. Frere, Esq.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>I P</b> <b>F W</b> beneath feathers in shaped stamp.	1775	Silver gilt Communion Cup and Cover.	Leyton Church, Essex.
<b>I C</b> beneath pellet in circle.	1775	Communion Alms Dish.	Great Brington Church, Northamptonshire.
<b>W F</b> pellet between letters in rectangular stamp. <i>Walter Tweedie.</i>	1775	Communion Paten.	Harlington Church, Middlesex.
<b>R I</b> in quatrefoil.	1775	Communion Paten.	Stow-nine-Churches Church, Northamptonshire.
<b>S M</b>	1775	Four Salt Cellars.	Dr. and Mrs. Ashford.
<b>I W</b> <b>W T</b> <i>John Wakelin &amp; William Taylor.</i>	1776	Standing Cup and Cover	St. John's College, Cambridge.
<b>F W</b> in oblong. <i>Thomas Wright.</i>	1776	Communion Cover Paten.	E a s t o n - o n - t h e - H i l l Church, Northamptonshire.
<b>J S</b> mullet between letters in lobed stamp.	<i>circa</i> 1776	Beadle's Staff.	St. Anne's Church, Limehouse, County of London.
<b>H S</b> in rectangular stamp.	1776	Silver gilt Communion Flagon and Paten.	St. Mary's Church, Marylebone, County of London.
<b>I C</b> in rectangular stamp. <i>John Carter.</i>	1776	Silver gilt Communion Paten.	St. Mary's Church, Marylebone, County of London.
<b>I S</b> script letters.	1776	Pair of Butter Boats.	Dr. and Mrs. Ashford.
<b>W G</b> script letters.	1776	Coffee Pot.	Dr. and Mrs. Ashford.
<b>R I</b> <b>I S</b> in plain shield.	1777	Bedroom Candlestick.	The Marquis of Exeter.
<b>W H</b>	1777	Urn.	St. John's College, Cambridge.
<b>E F</b> script letters beneath pellet.	1777	Candlestick.	St. Catharine's College, Cambridge.
<b>J A</b> in rectangular stamp.	1777	Communion Paten.	Little Baddow Church, Essex.
<b>R M</b> <b>R C</b> in square stamp. <i>Robert Makepeace &amp; Richard Carter.</i>	1777	Silver gilt Communion Flagon and Paten.	St. Mary's Church, Marylebone, County of London.

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<b>S I</b> script letters.	1777	Milk Jug.	Dr. and Mrs. Ashford.
<b>A C</b>	1777	Sugar Basin.	Dr. and Mrs. Ashford.
<b>W E</b> pellet between letters in rectangular stamp.	1778	Communion Flagon.	Leytonstone Church, Essex.
<b>W S</b> in rectangular stamp.	1778	Beadle's Staff.	Church of St. Peter ad Vincula, Tower of London.
<b>M F</b> <b>R C</b>	1779	Candlestick.	Jesus College, Cambridge.
<b>I S</b> in oblong. <i>James Stamp.</i>	1779	Communion Bread Holder.	Harpole Church, Northamptonshire.
<b>W G R</b>	1779	Pair of Vases with rams' heads.	Brett Collection.
<b>T P</b> <b>R P</b> in square stamp. <i>Thomas &amp; Richard Payne.</i>	1779	Communion Cup, Cover Paten, Flagon and Alms Dish.	Whilton Church, Northamptonshire.
<b>W E</b> script letters.	1780	Cream Jug.	Dr. and Mrs. Ashford.
<b>B M</b> script letters.	1780	Cream Jug.	Dr. and Mrs. Ashford.
<b>C W</b> in oval stamp. <i>Charles Wright.</i>	1781	Communion Flagon, two Cups and Cover Patens.	Hanwell Church, Middlesex.
<b>R E</b> <b>E B</b> in quatrefoil stamp.	1781	Silver gilt Communion Paten.	Church of St. John of Jerusalem, Hackney, County of London.
<b>J D</b> in lozenge.	1781	Communion Flagon.	Hampton Church, Middlesex.
<b>I C</b> <b>T H</b> in shaped stamp.	1781	Two Communion Patens.	Hanwell Church, Middlesex.
<b>C H</b> in oblong stamp.	1782	Two Spoons.	Major C. A. Markham.
<b>W B</b> in rectangular stamp.	1782	Communion Cup.	Ickenham Church, Middlesex.
<b>T D</b> in oval.	1783	Muffineer.	Jesus College, Cambridge.
<b>E F</b> pellet between letters in irregular stamp.	1783	Two Dishes.	St. Mary's Church, Islington, County of London.
<b>T W</b> in oblong stamp.	1784	Two-handled Cup.	Mrs. C. A. Markham.
<b>I K</b>	1784	Sugar Caster.	Jesus College, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>H B</b> script letters in shaped stamp. <i>Hester Bateman.</i>	1784	Two silver gilt Dishes.	St. John the Evangelist Church, Westminster, County of London.
<b>I D</b>	1784	Two-handled Cup.	Dr. and Mrs. Ashford.
<b>R G</b> script letters in shaped stamp.	1784	Small Mug.	Major C. A. Markham.
<b>R H</b> in oval. <i>Robert Hennell.</i>	1785	Snuffer's Tray.	Pembroke College, Cambridge.
<b>I W W T</b> above three ostrich feathers in shaped stamp. <i>John Wakelin and William Taylor.</i>	1785	Communion Cup.	Chiswick Church, County of Middlesex.
<b>B L</b> dot between letters in rectangular stamp. <i>Benjamin Laver.</i>	1785	Four Communion Dishes.	Chiswick Church, County of Middlesex.
<b>R C</b> dot between letters in rectangular stamp. <i>Richard Crossley.</i>	1785	Spoon.	Chiswick Church, County of Middlesex.
<b>I P &amp; Co.</b>	1786	Candlestick.	St. John's College, Cambridge.
<b>H C</b> in ellipse. <i>Henry Chawner.</i>	1786	Communion Bread Holder.	Harpole Church, Northamptonshire.
<b>I B</b> <i>Rundell &amp; Bridge.</i>	1786	Pair of Cups with Ivory Plaques.	Windsor Castle.
<b>I C</b> pellet between letters.	1786	Wine Strainer Funnel.	Major C. A. Markham.
<b>W F</b> script letters in oblong. <i>William Eley.</i>	1787	Communion Alms Dish.	Morton Pinkney Church, Northamptonshire.
<b>S M</b> in rectangular stamp.	1787	Two Communion Cups.	Feltham Church, Middlesex.
<b>M A</b> crowned above cinquefoil.	1787	Water Jug.	The Marquis of Exeter.
<b>W S</b> in oval.	1788	Sugar Sifter.	Jesus College, Cambridge.
<b>H C</b> in oblong.	1788	Vase and Cover.	Pembroke College, Cambridge.
<b>I K</b> in oblong. <i>John King.</i>	1788	Communion Flagon.	Syresham Church, Northamptonshire.
<b>M N R G</b>	1788	Four Salt Cellars.	Lord Bateman.
<b>P B</b>	1788	Teapot.	Dr. and Mrs. Ashford.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>T B</b> in quatrefoil. <i>Robert Timbrell.</i>	<i>circa</i> 1789	Beadle's Staff.	St. John's Church, Wapping, County of London.
<b>H B</b> script letters in shaped stamp. <i>Hester Bateman.</i>	1789	Silver gilt Communion Cup.	St. Paul's Church, Covent Garden, County of London.
<b>H G</b> in rectangular stamp.	1789	Four Beadles' Staves.	St. Clement Dane's Church, County of London.
<b>TP ER</b> in square stamp.	1790	Communion Flagon and two Cups.	Wanstead Church, Essex.
<b>IS</b> in kidney shaped stamp. <i>John Scofield.</i>	1790	Two Communion Patens.	Wanstead Church, Essex.
<b>GS WF</b> in rectangular stamp.	1790	Communion Spoon.	Wanstead Church, Essex.
<b>RH</b> in circular stamp.	1790	Oval Tray for Spoon.	Wanstead Church, Essex.
<b>AP</b>	1791	Salt.	Jesus College, Cambridge.
<b>DD</b> in rectangular stamp.	1791	Two Beadles' Staves.	St. Mary Abbott's Church, Kensington, County of London.
<b>WP JP</b> in plain stamp. <i>William Platts &amp; Joseph Preedy.</i>	1791	Oval Tray.	Feltham Church, Middlesex.
<b>HC</b> in elliptical stamp.	1792	Baptismal Bowl.	St. Margaret's Church, Westminster, County of London.
<b>TR</b>	1792	Candlestick.	Dr. and Mrs. Ashford.
<b>HC</b> in oblong stamp.	1793	Snuffer's Tray.	Pembroke College, Cambridge.
<b>IS.</b> <i>John Schofield.</i>	1793	Candlestick.	Queen's College, Cambridge.
<b>WT</b> pellet between letters in rectangular stamp.	1793	Spoon.	St. Paul's Church, Hammersmith, County of London.
<b>MP</b>	1794	Fish Slice.	Queen's College, Cambridge.

MAKER'S MARK.	DATE.	ARTICLE.	OWNER.
<b>E F</b> pellet between letters in square stamp. <i>Edward Fennell.</i>	1794	Silver gilt Communion Flagon.	Leyton Church, Essex.
<b>E T</b> in rectangular stamp.	1795	Communion Dish.	Christchurch Church, Stepney, County of London.
<b>R M</b> in rectangular stamp.	1795	Communion Cup.	Brentford Church, Middlesex.
<b>P S</b> pellet between letters in kidney shaped stamp.	1795	Silver Fire Iron.	The Marquis of Exeter.
<b>I T</b> in rectangular stamp.	1797	Beadle's Staff.	St. Luke's New Church, Chelsea, County of London.
<b>R G</b> in rectangular stamp. <i>Robert Garrard.</i>	1798	Communion Paten.	Staines Church, Middlesex.
<b>I B</b> in rectangular stamp.	1798	Silver gilt Spoon.	St. Mary's Church, Marylebone, County of London.
<b>W E</b> <b>W F</b> <i>William Ealey &amp; William Fearn.</i>	1798	Spoon.	Hanwell Church, Middlesex.
<b>A H</b> <b>D H</b> in square stamp.	1799	Taper Holder.	The Marquis of Exeter.
<b>J E</b> in quatrefoil. <i>John Emes.</i>	1799	Communion Cup.	Great Oakley Church, Northamptonshire.

## SPOON MAKERS' MARKS.

ON SPOONS IN THE COLLECTIONS OF THE REV. T. STANIFORTH,  
DR. ASHFORD, AND R. TEMPLE FRERE, ESQ.

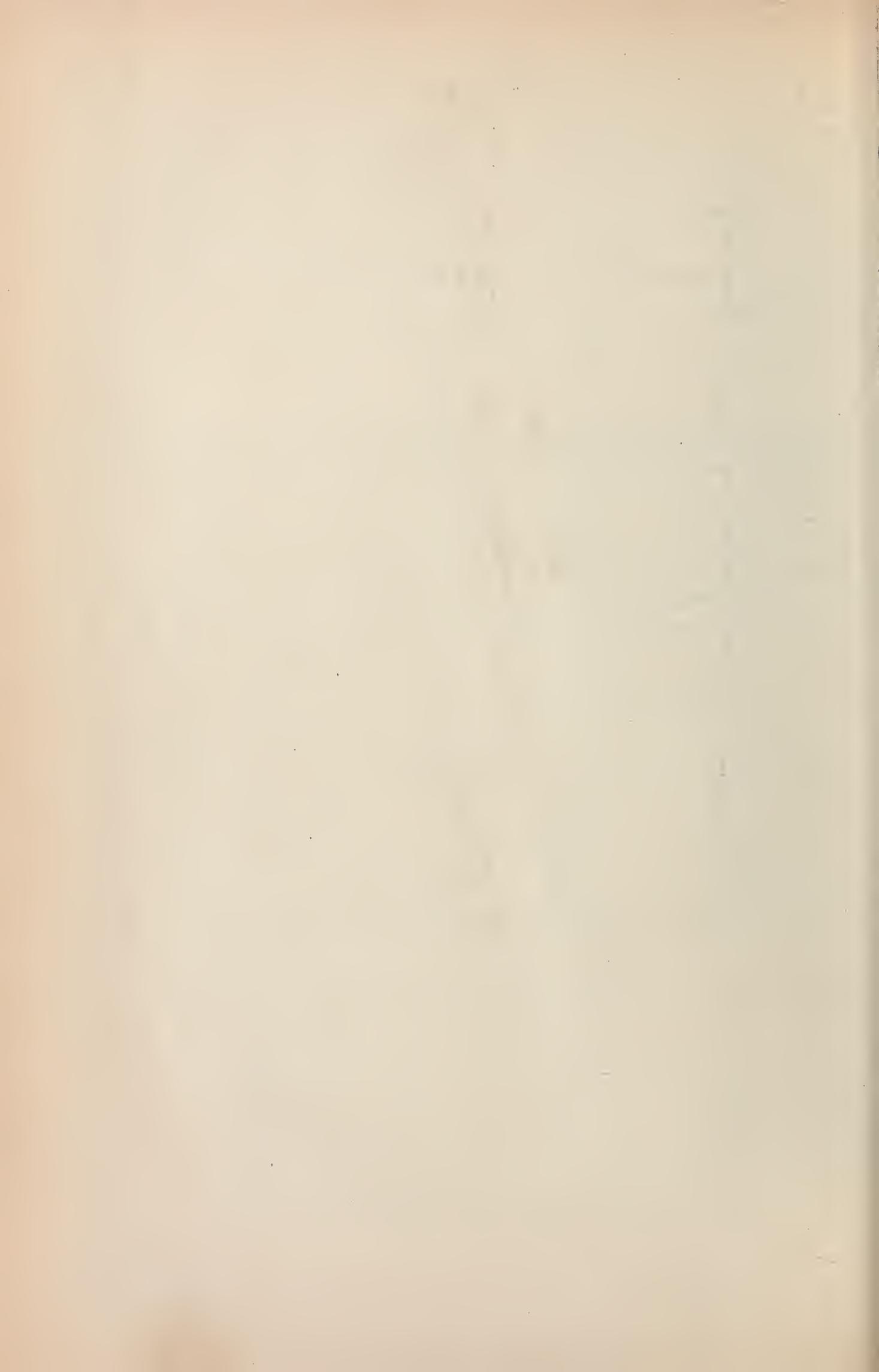
S Staniforth; A Ashford; F Frere.

MAKER'S MARK.	REMARKS.	DATES ACCORDING TO THE LETTERS.
S	With dotted edges . . . . . A bunch of grapes . . . . . A leaflet . . . . .	S 1493, 1515, 1519, 1530; A 1515, 1537, 1562. S 1519. A 1522.
L	Lombardic letter in a square . . .	S 1530, 1590.
N S	Interlaced . . . . . A mullet within a crescent . . . . 3 leaves on a stalk . . . . . A rosette . . . . . A cross . . . . .	A 1545. S 1558, 1578, 1589, 1618; A 1605; F 1619. S 1562, 1564; A 1570. S 1561. F 1572.
I F	In a square border . . . . . A shell in a round border . . . .	S 1573. S 1574, 1578, 1582.
R A	With small crescent below . . . . An annulet and a mullet in a shield . . . . A trefoil leaf in a circle . . . .	A 1580. S 1581, 1586, 1596; F 1586 S 1589.
I.C	I within the C on a shield . . . .	S 1599, 1611, 1616, 1617.
W	Enclosed in a crescent or the letter C with W enclosed . . . .	S 1598, 1601, 1604-5-6-7-8-9; F 1589, 1596, 1609; A 1610.
	An anchor . . . . .	A 1602.
T	Within a crescent . . . . .	S 1602, 1613.
CD	C enclosed in a large D in a shield . . . .	A 1605; F 1608, 1629; S 1614, 1617, 1621, 1627, 1632, 1634, 1636-7-8, 1646.
	A pair of compasses . . . . .	S 1610.
R.C.	In a square shield . . . . .	S 1617, 1619, 1633, 1637; A 1632; F 1634.
W.L	In monogram on a shield . . . .	F 1613.
B.N	In monogram on a shield . . . .	F 1609.
X	Or a cross in a heart-shaped shield . . . .	S 1609, 1631.
M H	In a monogram on a shield . . . .	S 1614, 1615; F 1614.

MAKER'S MARK.	REMARKS.	DATES ACCORDING TO THE LETTERS.
W	In a shield . . . . .	S 1614.
W F	In a shield . . . . .	S 1618.
B. Y	Above a three-barred gate in a shield	F 1621, 1638.
I. I	With dots and lis variously placed	S 1623, 1638, 1639, 1640, 1651, 1654, 1663, 1665.
C	With mullet enclosed . . . . .	S 1624.
W S	In a shield . . . . .	S 1624; A 1624.
I F	Three dots under in a shield . . .	F 1621; S 1641.
S V	In an ornamental shield . . . . .	S 1624, 1652, 1654, 1655, 1671, 1676; F 1653, 1659.
R. I	A mullet below in a shield . . . .	A 1626, 1628; F 1628.
I E		A 1620.
I.P		A 1621.
X B	Not in a shield . . . . .	S 1627.
D	In a shield . . . . .	S 1628, 1631; F 1628, 1629.
R G	In a square . . . . .	S 1629, 1633.
	A dolphin . . . . .	A 1631.
I D	In a shield . . . . .	S 1634.
E H	Crowned, crescent and pellets below	F 1631; A 1663; S 1682; B 1684.
W C	Mullet below and pellets round . . .	A 1633; S 1641, 1656, 1660, 1662.
F	In a shield . . . . .	S 1636.
T F	Three pellets under . . . . .	A 1637.
H. L.	Joined in a shield . . . . .	S 1639.
H I	Two small crosses between . . . .	A 1639.
E. I.		A 1640.
T. H	Joined in a shield . . . . .	F 1646-1648.
<i>G P.</i>	Scrip . . . . .	A 1646.
I S.	Crowned . . . . .	S 1669.
I. T.	Star below . . . . .	A 1671.
L O	Crowned, crescent below . . . .	S 1674.*
A. K	Rose and pellets . . . . .	S 1677, 1683.
S O	Crowned, mullet below . . . . .	S 1679.

\* The maker's initials on these two lists, between 1675 and 1697, will be found stamped on the copper plate at Goldsmiths' Hall. (See plate.)

MAKER'S MARK.	REMARKS.	DATES ACCORDING TO THE LETTERS.
T.M	In monogram . . . . .	S 1683.
H.S		A 1683.
E.C	Crowned, crescent and pellets below	S 1684.
W M	Crowned . . . . .	S 1685, 1688.
D.A		S 1686.
R.M	In a square . . . . .	S 1691.
W C	One above . . . . .	S 1691.
L.C	Crowned, crescent and pellets . .	S 1693.
S.W	S above W . . . . .	S 1695, 1696.
W S	W above S . . . . .	S 1696.
D.G	In a lozenge . . . . .	S 1696.
<i>LCH</i>	Scrip, crowned, ornamental shield .	S 1697, 1704.
S C	In Roman letters . . . . .	S 1699, 1702, 1704, 1713, 1715.
<i>PQ</i> .	Scrip, crowned, on oval escutcheon .	S 1701.
S A	Alone . . . . .	A 1706.
S A	Demi lion above . . . . .	S 1712.
I.S		A 1734.
<i>CH</i>	Scrip . . . . .	A 1764.
G S		A 1781.
C H		A 1781.
<i>IG</i>	Scrip . . . . .	A 1784.
<i>WS</i>	Scrip . . . . .	A 1785.



RS WR I.E. IF R

WN

AV

B

AS

25

HI

RD

PH

PH

PH

ES

TR

ID

TF

RL

CC

WH

R.P.

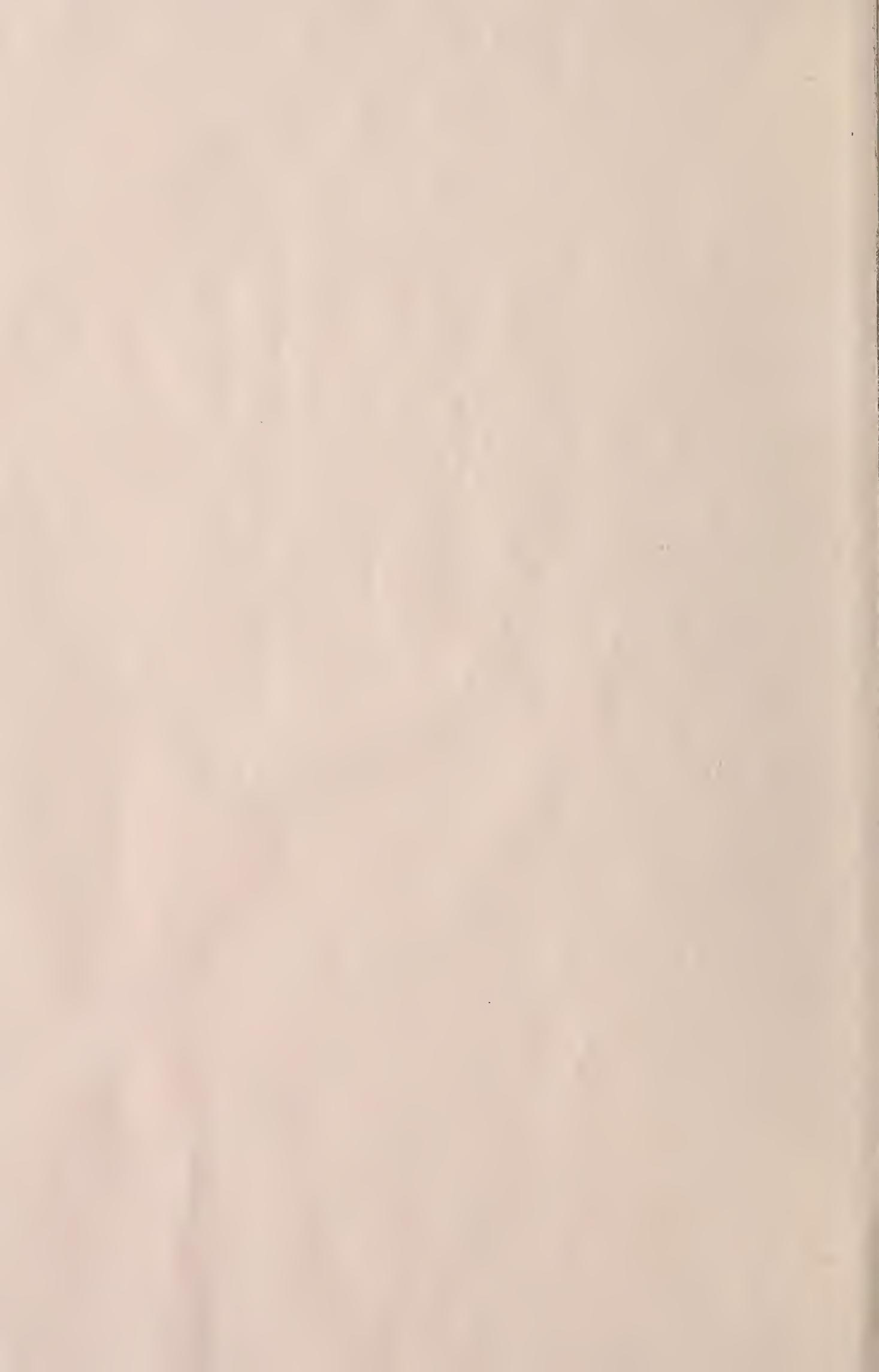
Q

RS

AC

25

7

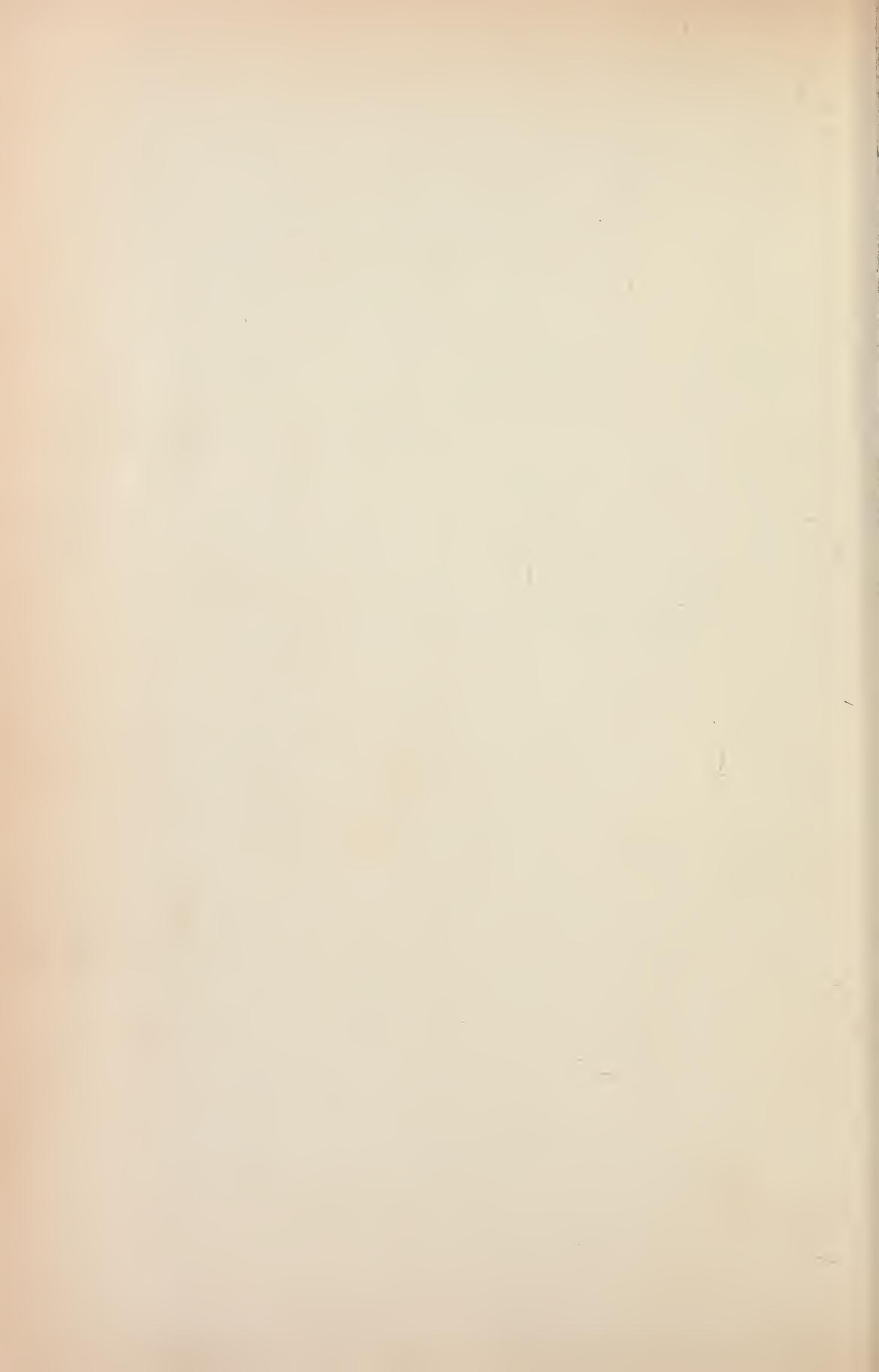


" On the above plate are the MARKS from WORKMEN taken at this OFFICE of Goldsmiths, Hall, prior to the Fifteenth of April A.D. 1697 of which not any other Entry is to be found..

From the date of the Goldsmiths' Order A.D. 1675 to the New Standard 1697.



PROVINCIAL ASSAY OFFICES.



## Provincial Assay Offices.

The seven towns appointed by the Act 2 Henry VI (1423) were York, Newcastle-upon-Tyne, Norwich, Lincoln, Bristol, Coventry and Salisbury, where mints had already been established, and most of them had guilds or fraternities previously existing. The town marks of the first three have been identified, but as nothing is known of the "touches" or town marks of any of the remaining four, they probably did not avail themselves of the privilege of assaying and marking plate, or if they did, few or no traces have been discovered of their doings or the marks they adopted.

By the Act 12 & 13 William III (1700), York, Bristol and Norwich, and in 1701-2 Newcastle-upon-Tyne, were reappointed, with the addition of Exeter and Chester, in which two last-named towns mints had then lately been appointed for coining the silver monies of the kingdom—Coventry, Salisbury and Lincoln having then evidently ceased working. Bristol and Norwich, if they ever did exercise the privilege, must have ceased shortly after as we have no evidence of their having assayed plate since 1700.

### THE HALL MARKS OF ASSAY TOWNS.

1. LONDON. A leopard's head crowned (the ordinances of the Goldsmiths' Company of 1336, and subsequent Acts of Parliament). Since 1823 the leopard's head not crowned.
2. YORK. Five lions on a cross (discontinued).
3. EXETER. A castle with three towers (discontinued).
4. CHESTER. Now the mark is a dagger between three wheat sheaves, but before 1779 the shield of the city arms was three demi-lions and a wheat sheaf on a shield, and a small quartering above the sheaf.
5. NORWICH. A castle and lion passant (discontinued).
6. NEWCASTLE. Three castles (discontinued).
7. SHEFFIELD. A crown.
8. BIRMINGHAM. An anchor.

### BARNSTABLE.

A maker, using the initials I. P., manufactured a little plate at this town in the middle of the seventeenth century.

## BIRMINGHAM.

It appears that previous to the middle of the eighteenth century, the silversmiths of Birmingham were in the habit of sending their wares to London and Chester to be assayed. This method of dealing with articles for assay, proving very unsatisfactory, the Birmingham plateworkers in February, 1773, presented a petition to the House of Commons, for leave to bring in a Bill to establish an Assay Office at Birmingham. A similar petition was also presented by the silversmiths of Sheffield, at the same time. The result of the petitions was that, during the same year, the Statute of 13 George III, cap. 52, was passed.

This Act commences :

"Whereas the Silvermiths and Plate-workers in and about the Town of *Birmingham*, in the County of *Warwick*, and in and about the Town of *Sheffield*, in the County of *York*, are under great Difficulties and Hardships in the Exercise of their Trades, for want of Assayers in convenient Places to assay and touch their Wrought Plate."

Therefore this Act was passed for the appointment of Wardens and Assay Masters for assaying and stamping wrought silver plate, in the Towns of Birmingham and Sheffield; and for appointing for each of these Towns a number of Noblemen, Gentlemen and workers, to be known by the names of "The Guardians of the Standard of Wrought Plate," within such towns. The Act provides that silver goods "shall be marked as followeth; that is to say, with the mark of the Worker or Maker thereof, which shall be the First Letters of his Christian and Surname; and also with the Lion Passant, and with the Mark of the Company within whose Assay Office such Plate shall be assayed and marked, to denote the goodness thereof, and the Place where the same was assayed and marked; and also with a distinct variable Mark or Letter; which Letter or Mark shall be annually changed upon the Election of new Wardens of each Company, to denote the Year in which such Plate is marked." And it was further enacted "That the peculiar Marks of the said Companies, directed to be used as above/said, shall be as follows; that is to say, for the *Birmingham* Company, an Anchor; and for the *Sheffield* Company, a Crown." The Chief Officer of the Company is known as the Assay Master and is responsible to two authorities; first to the Guardians of the Company, by whom he is appointed; and secondly to the Master of His Majesty's Mint, before whom he is bound, with two sureties, under the penalty of five hundred pounds for the faithful execution of his office, and for the payment of any fines inflicted on him for negligence or fraud, and also for appearing at the Mint annually and verifying his proceeding and diet box. This verification does not apply to the Assay Offices of Chester, Edinburgh, Glasgow or Dublin. The Act assigns to the Guardians the duty of providing a suitable place for assaying and stamping the silver ware; of appointing an able and skilful person

as Assay Master; of electing annually four persons as wardens; and of making by-laws, rules and orders for the management of the Assay Office. The duties and obligations of the Assay Master and Wardens are set out in the Act, and in the Oaths, which they are obliged to take before entering on their duties.

In the Parliamentary inquiry on the subject of Hall Marks and Plate in 1856, it appeared that no other offices but Birmingham and Sheffield had ever within living memory sent up their diet boxes to be tested, being only liable when required to do so.

In the Parliamentary inquiry of 1879, it was expressly urged that the whole of the Assay Offices should be placed under the direct supervision of the Mint, so that uniform standard of quality should be guaranteed.

At Birmingham the selection of the variable letter, which is directed to be changed with the annual election of the wardens in *July*, is not confided to any officers, but the custom has been to take the letters in alphabetical order.

A.D. 1824. 5 GEORGE IV, c. 52. Power was given to the Company at Birmingham to assay gold as well as silver, and their marks are the same as London, except that the anchor is substituted for the leopard's head. (Local and Personal Act.)

By the above-named Act of 1773, both the officers of Birmingham and Sheffield had jurisdiction to assay and mark all plate made within twenty miles of those towns. By the 17 and 18 Victoria, cap. 96, all workers or dealers in plate were authorised to register their marks at any assay office legally established which they might select.

The following is the present form of the anchor and of the lion passant, which is not guardant:



The Birmingham assay mark under the Orders in Council of 1904 and 1906 for foreign plate is for gold:

(Equilateral Triangle.)



And for silver:



We are indebted to Mr. Arthur Westwood, the Assay Master of the Birmingham Company, for kindly furnishing us with impressions of the date letters and standard marks now used at this city and for much other helpful information.

BIRMINGHAM ASSAY OFFICE LETTERS.

## BIRMINGHAM ASSAY OFFICE LETTERS.

CYCLE 1. ROMAN CAPITALS.		CYCLE 2. ROMAN SMALL.		CYCLE 3. BLACK LETTER CAPITALS.		CYCLE 4. ROMAN CAPITALS.		CYCLE 5. BLACK LETTER SMALL.	
GEORGE III.		GEO. III. & IV.		GEORGE IV., WILL. IV. & VICTORIA.		VICTORIA.		VICTORIA.	
A	1773-4	a	1798-9		1824-5	A	1849-50		1875-6
B	1774-5	b	1799-00		1825-6		1850-1		1876-7
	1775-6	c	1800-1		1826-7	C	1851-2		1877-8
D	1776-7	d	1801-2		1827-8	D	1852-3		1878-9
E	1777-8	e	1802-3		1828-9	E	1853-4		1879-80
F	1778-9	f	1803-4		1829-30	F	1854-5		1880-1
G	1779-80	g	1804-5		William IV.	G	1855-6		1881-2
H	1780-1	h	1805-6		1830-1	H	1856-7		1882-3
I	1781-2		1806-7		1831-2	I	1857-8		1883-4
K	1782-3	j	1807-8		1832-3	J	1858-9		1884-5
L	1783-4	k	1808-9		1833-4	K	1859-60		1885-6
M	1784-5	l	1809-10		1834-5	L	1860-1		1886-7
N	1785-6	m	1810-1		1835-6	M	1861-2		1887-8
		n	1811-2		1836-7	N	1862-3		1888-9
O	1786-7	o	1812-3		Victoria.	O	1863-4		1889-90
P	1787-8	p	1813-4		1837-8	P	1864-5		1890-1
Q	1788-9	q	1814-5		1838-9	Q	1865-6		1891-2
R	1789-90	r	1815-6		1839-40	R	1866-7		1892-3
S	1790-1	s	1816-7		1840-1	S	1867-8		1893-4
T	1791-2	t	1817-8		1841-2	T	1868-9		1894-5
U	1792-3	u	1818-9		1842-3	U	1869-70		1895-6
V	1793-4	v	1819-20		1843-4	V	1870-1		1896-7
W	1794-5	w	George IV.		1844-5	W	1871-2		1897-8
X	1795-6	x	1820-1		1845-6	X	1872-3		1898-9
Y	1796-7	y	1821-2		1846-7	Y	1873-4		1899-00
Z	1797-8	z	1822-3		1847-8	Z	1874-5		
FIVE MARKS.		FIVE MARKS.		FIVE MARKS.		FIVE MARKS.		FIVE MARKS.	
1. Anehor.		1. Anchor.		1. Anchor.		1. Anchor.		1. Anehor.	
2. Lion passant.		2. Lion passant.		2. Lion passant.		2. Lion passant.		2. Lion passant.	
3. Date Letter.		3. Date Letter.		3. Date Letter.		3. Date Letter.		3. Date Letter.	
4. Sovereign's Head, from 1784.		4. Sovereign's Head.		4. Sovereign's Head.		4. Queen's Head.		4. Queen's Head.	
5. Maker's Initials.		5. Maker's Initials.		5. Maker's Initials.		5. Maker's Initials.		5. Maker's Initials.	
Duty abolished and Queen's Head omitted from 1890.									

NOTE.—For the New Standard of 11 oz. 10 dwts. a stamp of Britannia is used instead of the Lion passant.

BIRMINGHAM ASSAY OFFICE LETTERS.

CYCLE 6.

ROMAN SMALL.

VICTORIA, EDWARD VII & GEORGE V.

<b>a</b>	1900-1	<b>f</b>	1905-6	<b>l</b>	George V 1910-1	<b>q</b>	1915-6	<b>V</b>	1920-1
<b>b</b>	Edward VII 1901-2	<b>g</b>	1906-7	<b>m</b>	1911-2	<b>r</b>	1916-7	<b>W</b>	1921-2
<b>c</b>	1902-3	<b>h</b>	1907-8	<b>n</b>	1912-3	<b>s</b>	1917-8		
<b>d</b>	1903-4	<b>i</b>	1908-9	<b>o</b>	1913-4	<b>t</b>	1918-9		
<b>e</b>	1904-5	<b>k</b>	1909-10	<b>p</b>	1914-5	<b>u</b>	1919-20		

FOUR MARKS.

1. Anchor.  
2. Lion passant.

3. Date Letter.  
4. Maker's Mark.

## BRISTOL.

Bristol may, perhaps, have had an office, for there were several silversmiths there, who afterwards sent their goods to Exeter to be assayed.

It is not, however, by any means certain that the right of assay was ever exercised at this city; although it was appointed as an assay office in 1423, and reappointed in 1700. Indeed though we have inquired from a leading silversmith at Bristol, we have failed to trace any local silver.

There is a cup on a stem, ornamented with punched diamond pattern, which from the inscription appears to have been made in this town, although it bears no hall mark. It is late sixteenth century work :

In the possession of <i>Sir A. H. Elton, Bart.</i>	{ "From Mendep I was brought, Out of a leden mine; In Bristol I was wrought, And now am silver fine."
---	--

There are some interesting pieces of plate preserved by the Corporation of Bristol, especially a pair of gilt tankards richly decorated, the gift of John Dodridge, Recorder of Bristol, 1658, and a gilt ewer and salver, the gift of Robert Kitchen. These were both assayed and marked in London. The salver made in 1595 was stolen during the Bristol riots in October, 1831, and was cut up into one hundred and sixty-seven pieces, in which state it was offered for sale to a silversmith of the town, who apprehended the thief, and he was sentenced to fourteen years' transportation. The pieces were riveted together on a silver plate by the same silversmith, in which state it now remains, its history being recorded on the back. A State sword, bearing date 1483, ornamented and enamelled, is also preserved; on one of the mounts are the arms of Bristol. These are: *Gules, on a mount in the sinister base vert on the sinister side a castle with two towers domed on each a pennon all argent, the dexter base barry wavy of six argent and azure, thereon a ship with three masts sailing from behind the castle or the fore and main masts in sight sable on each two sails of the second.* Also two unicorns as supporters, and the crest on a wreath two arms, one holding a serpent and the other a pair of scales, as on the seal of the corporation.

## CHESTER.

It appears by the record of Domesday, that in the reign of Edward the Confessor there were seven Mint Masters in Chester. In the reign of Charles I much of the silver was coined here, and in that of William III it was one of the six cities in which mints were established for recoining the silver of the kingdom. The mint-mark of Chester on the half-crowns of Charles I struck in 1645 is three gerbes or wheat sheaves.

We have no record of the time when Chester first commenced assaying plate; it is not mentioned in the statute of the 2nd Henry IV (A.D. 1423), but an office must have been established early in the sixteenth century. An old minute-book contains an entry some time prior to 1573, directing "that noe brother shall delevre noe plate by him wrought unles his touche be marked and set upon the same before deliverie thereof, upon paine of forfeiture of everie diffalt to be levied out of his goods iij<sup>s</sup> iiiij<sup>d</sup>." We also quote the following, which may interest some of our readers :

"Md. the viij day of March in Anno 1603<sup>o</sup> Yt is concluded and agreeyd by the whole Compeney of the Gouldsmyths y<sup>t</sup> this Order shall be houlden and kept amongst us all, that the *brood Arrowes agaynst Shrowftid*\* shall way everie one vj<sup>d</sup> stalling and everie on of the Compeney shall not sell vnder ix<sup>d</sup> and for everie on that selles vnder ix<sup>d</sup> shall fforfyt xij<sup>d</sup>. And yt is ffourther agreeyd that the Steward for y<sup>t</sup> time shall come and sey them wayd and touchte. And to have ffor his paynes ij<sup>d</sup> a dozen, and for the perfformance of thise order we have subscribed our names. At that time beinge Alderman and Steward of ye said Compeney of the Gouldsmyths.

"It is agreed by the consent of the Aldermen and Steward of the Gouldsmiths that who soe ever shall make the bell that shalbe

\* This allusion to the "broad arrows against Shrovetide" refers to an ancient custom at Chester of holding shooting and running matches for prizes of silver broad arrows every Shrove Tuesday. These arrows (in sheaves of six in each quiver) were given by the Shoemakers' Company, and by all newly married couples, as homages to the Drapers' Company. The homage of the Saddlers' Company was a silver bell, to be given to the owner of the swiftest horse in a race on the same day. In the Collection of the Corporation of Carlisle are a pair of silver racing bells. One bears the date 1599; the other has a band inscribed with this rude distich :

"THE SWEFTES HORSE THIS BELL TO TAKE  
FOR MY LADE DAKER SAKE."

Bells were frequently given as racing prizes; hence the phrase, "to bear away the bell." Camden, under the head of Yorkshire, mentions "a solemne horse running, in which the horse that outrunneth the rest hath for his prize a little golden bell." That was in the days of James I. The well-known nursery rhyme also alludes to the custom, when children are being started for a race :

"Bell horses, Bell horses, what time o' day,  
One o'clock, two o'clock, three and away."

At the word "away" they commence the start.

made against Shrovetide for the Saddlers shall have for his paines  $ij\frac{1}{2}d$   $iii\frac{1}{2}d$ , and yf any of the Compeney shall offend in the premisses, he shall pay unto the Alderman and Steward and the reste of the Compeney being,  $ij\frac{1}{2}d$   $iii\frac{1}{2}d$ .

"And y<sup>t</sup> all the oulde bells shalbe broke and not any of the Compeney to by any to be new burnished or sould to the peneltie aforesaid  $ij\frac{1}{2}d$   $iii\frac{1}{2}d$ ."

The arms of Chester, granted in 1580, were, party per pale, composed of the dexter half of the coat of England, *Gules, three lions passant guardant in pale, or, dimidiating, azure, three garbs or*, for Blundeville, Earl of Chester. The crest is, on a wreath or, gules, and azure, over a royal helmet, *a sword of State erect with the point upwards*. The supporters are *on the dexter side, a lion rampant or, ducally gorged argent; on the sinister side, a wolf argent ducally gorged or*. The grant mentions the antiquity of the city, and that the ancient arms were nearly lost by time and negligence, and that the coat which the citizens claimed was deficient in crest and supporters. The hall marks on plate were the arms of the city, a sword erect between three wheat-sheaves, down to 1697. In 1701, the shield adopted was three demi-lions with three wheatsheaves also dimidiated, which was again changed about 1775 to the more simple shield above described, without the demi-lions, etc., still in use.

The following extracts from the books of the Chester Goldsmiths' Company are all we can find relating to the Hall marks, commencing in the year following the date of the Charter from King James II in 1685.

1686.	Feb. 1st. And it is further concluded that the Warden's marks shall be the Coat and Crest of the City of Chester on two punsons with a letter for the year.	
1687.	Paid for ye tuches engraving . . . . .	£0 12 0
	Paid for ye three punsons . . . . .	0 00 6
1690.	June 2nd. On the same day the letter was changed from A to B, and so to continue for one year	
1692.	April. Paid for a punson and engraving the letter C . . . . .	0 01 6
1692.	Novr. Paid Mr. Bullen for copperplate and punson . . . . .	0 04 0
1694.	Paid Mr. Bullen for a new letter punson . . .	0 01 0
1697.	Paid for the punson and carriage . . . . .	0 05 8

These extracts prove that the Goldsmiths' Company at Chester assayed and stamped plate with three marks—the arms of the city, the crest, and the date letter—before 1701; the maker's mark being set upon the plate before it was delivered into the Assay Office, upon pain of forfeiture, as ordained.

There is no plate preserved by the Corporation of Chester of an earlier date than the latter half of the seventeenth century. The three tankards, two flagons, ewer and tobacco-box which we have



B C D D D G A L T S U R G U S			
P E S L U V A C D G E N G B S U			
1	2	3	4
1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16
17	18	19	20
21	22	23	24
25	26	27	28
29	30	31	32

CHESTER ASSAY OFFICE.

Old Copper Plate Register of Makers' Marks. *Circā 1701 to 1726.*

examined were all presented and made between the years 1668 and 1685, being all previous to the Charter of James II granted in 1685-6, which took effect in the year following. These were all assayed and stamped in London. The city mace, "given by the Earl of Derby, Lord of Man and the Isles, Maior 1668," bears two stamps nearly effaced, of a maker's mark and the city arms. At the same time the Earl presented a very handsome state sword.

A writer, describing the ruinous state of Chester immediately after the siege, says: "Thus of the most anchante and famous Citie of Chester in times past; mark the ruins of it at present, viz.: within these three years, 1643, 1644, 1645, the particular demolitions of it now most grievous to the spectator and more woeful to the inhabitants thereoff." After describing the devastations he continues: "The drawing dry of the Cittie stockes, plate, rentes and collections, all which losses will amount to two hundred thousand pounds at the least." (MS. volume at Stowe, quoted by Lysons.) After reading this graphic account, we need not be surprised at the absence of ancient plate at Chester.

An interesting copperplate is preserved in the office, and is perhaps that mentioned in the cash-book of November, 1692: "Paid Mr. Bullen for a copperplate and punson 4<sup>s</sup>." It contains principally the maker's marks, which consisted of the first two letters of the surname, and on and after 1720 the initials of Christian and surname. It has also the Roman capital date letters on square stamps used in the cycle commencing 1701, and those of other cycles of a later date, but not arranged in order. The other stamps are struck promiscuously on the plate, for the purpose of proving them, as well as for reference.

In 1773, the Members of the Company of Goldsmiths and Watchmakers of the City of Chester were:

Mr. Joseph Duke, Silversmith.	
George Walker, do.	
John Scasebrick, Jeweller, Assayer.	
Gabriel Smith, Watchmaker.	
Thomas Brown, do.	
Robert Cowley, do.	
John Richardson	Apprenticed to Silversmiths, but out of business.
Thomas Duke	
James Conway	

The names and places of abode of goldsmiths, silversmiths and plate-workers (then living, 1773), who had entered their names and marks in the Assay Office at Chester, were Messrs.

George Walker, Chester.	John Gimlet, Birmingham.
William Pemberton, do.	Ralph Wakefield, Liverpool.
Richard Richardson, do.	Joseph Walley, do.
Jas. Dixon, do.	Christian Thyme, do.
William Hardwick, Manchester.	Ralph Walker, do.
T. Prichard, Shrewsbury.	— Fisher, do.
Geo. Smith, Warrington.	J. Wyke & T. Green, do.
Gimble & Vale, Birmingham.	Polton & Fothergill.

Chester was reappointed by the Act 12th William III (1700), and is regulated by that Act and the Act of 12th George II.

The variable letter was changed annually on July 5, from 1701 until 1839; it was then changed on August 5 until 1890; since which time the change has been made annually on July 1.

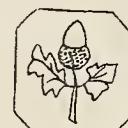
Chester has, since 1889, voluntarily submitted its diet for assay at the Mint, at the same time as the Birmingham and Sheffield diets are verified.

The following is the present form of the Chester mark:



The Chester assay marks under the Orders in Council of 1904 and 1906 for foreign plate is for gold:

(Acorn and two leaves.)



and for silver:



We must here express our thanks to the late Assay Master, Mr. Jas. Foulkes Lowe, B.A., for his persevering kindness, not only in searching the records and furnishing extracts, but in obtaining impressions of ancient plate and affording much valuable information on the subject, which has enabled us to give a Table of the Assay Letters used at Chester from 1701 to the present time. In this task he was ably assisted by Mr. Thos. Hughes, F.S.A., the indefatigable Secretary of the Chester Archaeological Society.

Mr. W. F. Lowe, the present Assay Master, has been good enough to enable us to complete the notes relating to Chester.

CHESTER ASSAY OFFICE LETTERS.

## CHESTER ASSAY OFFICE LETTERS.

CYCLE 1. BLACK LETTER CAPITALS.		CYCLE 2. LOMBARDIC CAPITALS.		CYCLE 3. ROMAN CAPITALS.		CYCLE 4. SCRIPT LETTERS.		CYCLE 5. ROMAN CAPITALS.	
CHAS. II. & JAS. II.		WILL. & MARY, & WILL. III.		WILL. III., ANNE & GEO. I.		GEORGE I. & II.		GEORGE II. & I.	
A	Charles II. 1664-5		Will. & Mary. 1689-90		JULY 1701-2 Anne.		JULY 1726-7 George II.	A	JULY 1752-3
B	1665-6		1690-1		1702-3		1727-8	B	1753-4
C	1666-7		1691-2		1703-4		1728-9	C	1754-5
D	1667-8		1692-3		1704-5		1729-30	D	1755-6
E	1668-9		1693-4		1705-6		1730-1	E	1756-7
F	1669-70		1694-5		1706-7		1731-2	F	1757-8
G	1670-1		William III. 1695-6		1707-8		1732-3	G	1758-9
H	1671-2		1696-7		1708-9		1733-4	H	1759-6
I	1672-3				1709-10		1734-5	I	1760-1 George II
K	1673-4				1710-1		1735-6	J	1761-2
L	1674-5				1711-2		1736-7	K	1762-3
M	1675-6				1712-3		1737-8	L	1763-4
N	1676-7				1713-4		1738-9	M	1764-5
O	1677-8				1714-5		1739-40	N	1765-6
P	1678-9	In a minute of 1686 three Hall marks are mentioned, that of the Maker making four.  From 1697 to 1701 the New Standard was only stamped in London; the Old Standard being illegal, the Provincial Offices could not assay or stamp plate.			George I. 1715-6		1740-1	O	1766-7
Q	1679-80				1716-7		1741-2	*P	1767-8
R	1680-1				1717-8		1742-3	Q	1768-9
S	1681-2				1718-9		1743-4	R	1769-7
T	1682-3				1719-20		1744-5	S	1770-1
U	1683-4				1720-1		1745-6	T	1771-2
V	1684-5				1721-2		1746-7	U	1772-3
W	James II. 1685-6				1722-3		1747-8	W	1773-4
X	1686-7				1723-4		1748-9	X	1774-5
Y	1687-8				1724-5		1749-50	Y	1775-6
Z	1688-9				1725-6		1750-1	Z	1776-7
FOUR MARKS.		FOUR MARKS.		FIVE MARKS.		FIVE MARKS.		FIVE MARKS.	
1. City Arms, of a dagger between 3 gerbes.		1. City Arms, as before.		1. City Arms, changed about 1720 to 3 demi-lions and 3 half gerbes.		1. City Arms, as the preceding, after 1720.		1. Lion passant.	
2. Crest, a sword erect.		2. Crest, fleur-de-lis, or sword erect.		2. Britannia.		2. Lion passant.		2. Leopard's Head.	
3. Date Letter.		3. Date Letter.		3. Leopard's Head cr.		3. City Arms, as the preceding.		3. City Arms, as before.	
4. Maker's Mark.		4. Maker's Mark.		4. Date Letter.		4. Date Letter.		4. Date Letter.	
				5. Maker's Mark.		5. Maker's Mark.		5. Maker, as before.	
After 1720, Old Standard.									

NOTE.—The letters after 1701, with few exceptions, are placed in square escutcheons, with the corners cut off.

\* Sir Philip Egerton, of Oulton, has sent us facsimiles of the Chester Marks on a pair of barrel-mugs, with P in Roman capitals, and an invoice of R. Richardson, Silversmith, 1769, made in 1767-8 for P. Egerton, Esq., of Oulton.

CHESTER ASSAY OFFICE LETTERS.

CYCLE 6. ROMAN SMALL.		CYCLE 7. ROMAN CAPITAL.		CYCLE 8. ROMAN CAPITALS.		CYCLE 9. BLACK LETTER CAPITALS.		CYCLE 10. BLACK LETTER SMALL.	
GEORGE III.		GEORGE III		GEO. III & IV, WILL. IV & VICTORIA.		VICTORIA.		VICTORIA.	
a	1777-8	A	1797-8	A	1818-9	A	1839-40	a	1864-5
b	1778-9	B	1798-9	B	1819-20	B	1840-1	b	1865-6
c	1779-80	C	1799-00	George IV. 1820-1	1821-2	C	1841-2	c	1866-7
d	1780-1	D	1800-1		1822-3	D	1842-3	d	1867-8
e	1781-2	E	1801-2	E	1823-4	E	1843-4	e	1868-9
f	1782-3	F	1802-3	F	1824-5	F	1844-5	f	1869-70
g	1783-4	G	1803-4	G	1825-6	G	1845-6	g	1870-1
h	1784-5	H	1804-5	H	1826-7	H	1846-7	h	1871-2
i	1785-6	I	1805-6	I	1827-8	I	1847-8	i	1872-3
k	1786-7	K	1806-7	K	1828-9	K	1848-9	k	1873-4
l	1787-8	L	1807-8	L	1829-30	L	1849-50	l	1874-5
m	1788-9	M	1808-9	M	William IV. 1830-1	M	1850-1	m	1875-6
n	1789-90	N	1809-10	N		N	1851-2	n	1876-7
o	1790-1	O	1810-1	O	1831-2	O	1852-3	o	1877-8
p	1791-2	P	1811-2	P	1832-3	P	1853-4	p	1878-9
q	1792-3	Q	1812-3	Q	1833-4	Q	1854-5	q	1879-80
r	1793-4	R	1813-4	R	1834-5	R	1855-6	r	1880-1
s	1794-5	S	1814-5	S	1835-6	S	1856-7	s	1881-2
t	1795-6	T	1815-6	T	1836-7	T	1857-8	t	1882-3
u	1796-7	U	1816-7	U	1837-8	U	1858-9	u	1883-4
		V	1817-8	V	1838-9	V	1859-60		
The Stamp of the City Arms of 3 demi-lions and gerbe, changed to the Old Stamp of a sword between three gerbes, about 1775.									
SIX MARKS.		SIX MARKS.		SIX MARKS.		FIVE MARKS.		FIVE MARKS.	
1. Lion passant. 2. Leopard's Head. 3. City Arms. 4. Date Letter. 5. Duty Mark in 1784. 6. Maker's Mark.		1. Lion passant. 2. Leopard's Head. 3. City Arms. 4. Duty Mark. 5. Date Letter. 6. Maker.		1. Lion passant. 2. Leopard's Head. 3. City Arms. 4. Duty Mark. 5. Date Letter. 6. Maker.		1. Lion passant. 2. City Arms. 3. Duty Mark. 4. Date Letter. 5. Maker.		1. Lion passant. 2. City Arms. 3. Duty Mark. 4. Date Letter. 5. Maker.	
These letters are not acsimiles.						(The Leopard's Head discontinued 1839.)			

## CHESTER ASSAY OFFICE LETTERS.

CYCLE 11. ROMAN CAPITALS.		CYCLE 11. ROMAN CAPITALS.		CYCLE 12. SCRIPT LETTERS.		CYCLE 12. SCRIPT LETTERS.		CYCLE 12. SCRIPT LETTERS.	
VICTORIA.		VICTORIA.		EDWARD VII.		GEORGE V.		GEORGE V.	
A	1884-5	L	1894-5	A	Edward VII 1901-2	K	George V 1910-1	J	1919-20
B	1885-6	M	1895-6	B	1902-3	L	1911-2	U	1920-1
C	1886-7			C	1903-4	M	1912-3		
D	1887-8	N	1896-7	D	1904-5	N	1913-4		
E	1888-9	O	1897-8	E	1905-6	O	1914-5		
F	1889-90			F	1906-7	P	1915-6		
G	1890-1	P	1898-9	G	1907-8	Q	1916-7		
H	1891-2	Q	1899-00	H	1908-9	R	1917-8		
I	1892-3			I	1909-10	S	1918-9		
K	1893-4	R	1900-1						
FIVE MARKS. 1. Lion passant. 2. City Arms. 3. Date Letter. 4. Maker's Mark. 5. Queen's Head.		FOUR MARKS. 1. Lion passant. 2. City Arms. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Lion passant. 2. City Arms. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Lion passant. 2. City Arms. 3. Date Letter. 4. Maker's Mark.		FOUR MARKS. 1. Lion passant. 2. City Arms. 3. Date Letter. 4. Maker's Mark.	

Duty abolished on silver, and Queen's Head omitted.

## EXAMPLES.

CHESTER, 1665. The following four marks occur on a porringer or two-handled cup and cover, lately in the possession of *Messrs. Lewis and Son*, Brighton. It is the earliest authentic piece of Chester plate we have hitherto met with, enabling us to ascertain the type of letter used in the cycle commencing 1664.

1. The Chester City Arms, a sword between three wheat-sheaves or gerbes.
2. The City Crest, adopted by the Assay Office as their Hall mark formerly, viz., a sword with a bandelet, which is still used by the officials on their printed documents, issuing from an earl's coronet, the five pellets underneath indicating the balls of the coronet.
3. A German text B, denoting the year 1665.
4. The maker's initials crowned, probably one of the Pembertons, who were silversmiths at Chester and members of the Guild about that date. Mr. Lowe, the Assay Master, informs us that the signature of Peter Pemberton occurs very regularly in the minute-book from 1677 until 1702.



City Crest.

Still used by the Assay Office as a heading to letters and correspondence.



Date, 1689. These marks are on a spoon with flat stem, leaf-shaped end, rat-tail bowl, clearly of this date. In the possession of the *Earl of Breadalbane*.

1. The Chester City Arms of a sword between three gerbes or wheat-sheaves.
2. The crest of the Assay Office at Chester.
3. Court-hand A, denoting the year 1689, according to the minutes of the year 1690.
4. The maker's initials, Alexander Pulford, silversmith, who was admitted in that year as a member of the guild, whose name occurs frequently in the minutes.

The assay mark of a fleur-de-lis somewhat similar to the sword and bandelet requires some explanation; and Mr. Lowe, the Assay Master, remarks as a strange coincidence, that in the same old minute-book there is a sketch of a fleur-de-lis, as above shown, from which we may infer that this stamp was an old Chester mark, and

we may with some degree of certainty attribute the stamp of a fleur-de-lis within a circle, so frequently found on plate of the early part of the seventeenth century, to Chester, when some such distinctive mark must have been used, and the lis has never hitherto been accounted for.

These two examples prove that the sword between three gerbes, erroneously called the *new* arms, to distinguish the shield from another styled the *old* arms of three demi-lions and gerbes, was used as a punch on silver long before the last-named: and Mr. Lowe informs us that it is found on public documents in the time of the Commonwealth, and is frequently met with in the reign of Charles II.

Hence the coat of a sword between three wheat-sheaves was used as a stamp previous to 1701, and was altered in that year to that of three demi-lions *per pale* with three wheat-sheaves also dimidiated, which was again changed about 1784 for the sword erect between three wheat-sheaves, which still remains in use.

The date letters on the above examples, taken in conjunction with the initials of silversmiths whose names are recorded in the minute-book, show the character of the alphabets adopted at the Chester Assay Office, viz., 1664 to 1688 inclusive, a German text alphabet, and 1689 to 1697 a court-hand or church text alphabet brought to a premature end by the Act altering the standard, recommencing in 1701; by which Act "a variable Roman letter" was expressly stated for the succeeding first cycle.

#### CHESTER MARKS.



CIRCA 1660. A rat-tail spoon in the possession of the *Rev. T. Staniforth*.



A piece of plate of the seventeenth century in *Messrs. Hancock's* possession.

Date, 1716. Table spoon, made by Thomas Robinson.—*The Goldsmiths' Company, Chester*.

## COVENTRY.

Although this city is mentioned in the Statute of 2nd Henry VI, as being entitled to assay plate, it is not probable that plate was ever stamped here.

## EXETER.

There are no records at the Hall previous to 1701, when this city was first appointed an assay town.

The early mark used at Exeter previous to this date was a letter X crowned, subsequently altered to a castle of three towers. The Act passed in 1700, reappointing this city for assaying plate, did not come into operation until September 29, 1701. On August 7 the Company of Goldsmiths met, and on September 17 Wardens were appointed, and they resolved, with all convenient speed and safety, to put the Act in execution; and the first wardens and assayer were sworn in before the Mayor on November 19, 1701. The letters commenced with a Roman capital A for that year, as ordered by the statute, which characters, large and small, they used throughout the alphabet until 1837, when they adopted old English capitals for that cycle. A Table of Letters for each year will be found annexed.

We have given below the probable dates of some early pieces bearing date-letters, according to the London Tables, in a parenthesis, which, from the style of workmanship, are approximate, if not actually correct. It is a curious fact that from 1797 they reduced the number of letters in each cycle from twenty-four to twenty to correspond with those of London, adopting the same alphabets down to 1856. The extensive collection of old English spoons in the possession of Dr. and Mrs. Ashford, of Torquay, especially rich in those manufactured at Exeter, has been of great service in verifying the Table of Date Marks, and Dr. Ashford's careful investigation of the subject has greatly assisted our research.

Mr. Morgan speaks of a mark he had occasionally met with on old plate, resembling the letter X, surmounted by a crown, which he conjectured might be St. Andrew's cross, therefore of Scotch origin. We have met with several specimens, and on all the mark is invariably the Roman letter X, not a cross saltire or St. Andrew's cross.

Another peculiarity relating to this mark is, when it occurs on spoons, it is always placed within the bowl, in the same position as the leopard's head on spoons struck in London, a proof that it denotes the stamp of a town.

In order, therefore, that we may endeavour to trace this mark to its proper locality, we will briefly notice some of the specimens which have come under our notice, being all evidently of English manufacture.

A brown mottled stoneware jug, in silver gilt mounting of the sixteenth century, has the letter X crowned, the word EASTON, and a small old English date letter  $\mathfrak{c}$  on a shield (London, 1560). The date engraved on the handle is 1586.

A brown stoneware jug, mounted in silver, has—first, the letter X, surmounted by a crown and two pellets; second, the word EASTON; third, C on a shield; fourth, a small old English date letter  $\mathfrak{g}$  on a shield (London, 1564). On the handle is engraved the date 1595.—*W. Cozier, Esq.*

A silver apostle spoon has three marks—first, the letter X crowned, and two fleur-de-lis, within the bowl; second, the word EASTON; third, a small old English date letter  $\mathfrak{c}$  on a pointed shield (London, 1560). On the back are some letters pounced and the date 1634 of a later period.—*Dr. and Mrs. Ashford, Torquay.*

These three pieces are from families in Devonshire, and we have traced several others to the same county. A silversmith residing in Exeter assures us that he has frequently met with similar marks, and has always considered them to be old Exeter stamps, in which opinion he is corroborated by other residents of the vicinity.

A silver spoon bears an oblong stamp of a castle of three towers, with the word EXON (Exoniensis), EX on one side and ON on the other. It has on the handle the date 1692 pounced or pricked, but the make is probably earlier.—*Dr. and Mrs. Ashford.*

There are in Exeter parish churches several communion cups of the sixteenth century, mostly 1570 to 1580, bearing the stamp IONS, with or without the crowned X, which may be part of a maker's name, Jonson or Johnson.

A stoneware jug of the sixteenth century, mounted in silver, bears the marks of the letter X crowned and the word YEDS.—*South Kensington Museum.*

A spoon with a maiden's head on the stem, of old Exeter make, has the X crowned and the name of the maker, OSBORN, impressed. Date of presentation, I. H., 1612.—*Dr. and Mrs. Ashford.*

Dr. Ashford informs us he has met with an old Exeter seal-top spoon with the maker's name, BENTLY.

A silver apostle spoon has in the bowl—first, the letter X crowned; second, on the stem the name RADCLIFF; and third, the letters I.R. and a flower. It also bears the pounced or pricked letters and date of presentation, 1637.—*Rev. T. Staniforth, Storrs, Windermere.*

A brown stoneware jug of the sixteenth century, mounted in silver handsomely chased, has the marks of an X crowned, with two pellets in the side angles and the word HORWOD stamped.—*In the possession of Martin Tucker Smith, Esq.*

There are two silver apostle spoons marked with the letter X crowned in a dotted circle, and a goldsmith's mark, ET, repeated

thrice,\* with pounced letters and date 1659.—*In the Salford Royal Museum, Peel Park.*

A silver apostle spoon has the letter X crowned, as before, and a goldsmith's mark, and is pounced with letters and date of presentation, 1635.—*Rev. T. Staniforth, Storrs, Windermere.*

Dr. and Mrs. Ashford possess several apostle spoons, with the crowned X inscribed with the following dates, which in many instances are much later than the periods of their manufacture:

- 1634 and 1646. The crowned X has a small cross in each lateral angle, on a round shield.
- 1649. The crowned X has a triangular pellet in each lateral angle, ditto.
- 1660. The crowned X is on an escutcheon shaped to the letter.
- 1675. Crowned X with round pellets in each lateral angle, on a round shield.
- 1678. Crowned X with two pellets and round beaded escutcheon.
- 1682. Crowned X with two stars of five points at the sides and a small s under.

By reference to the date of presentation on the pieces of plate here described, it will be observed they range from 1586 to 1700; and doubtless at Exeter most of the plate made in the West of England, especially at Plymouth, was sent to be stamped. Indeed, so much was an Assay Office required, that in the year 1700 Exeter was included in the statute, and after that date the shield of arms of the town (a castle with three towers) was adopted; and although Bristol was empowered to assay plate, both by 2 Henry VI (1424), and also by 12 William III (1700), it never availed itself of the powers thereby conferred. On the other hand, Exeter, as soon as the Act came into operation, appointed its wardens and assayer with all convenient speed and safety.

The first page of the register-book, in which the plate-workers entered their names and marks, being lost, we can only commence with "Peeter Eliot of Dartmouth," who entered on November 13, 1703, stamping the two first letters of his surname, E.L., in old English capitals, in compliance with the Act for the New Standard, a specimen of which will be seen in the examples (page 203) occurring on a rat-tail spoon of the year 1703. This was the twenty-fourth worker who had entered his mark. Other marks of goldsmiths follow, who resided principally at Plymouth, a few at Exeter, and other places :

\* Repetitions of the maker's mark frequently occur in close proximity on the same piece, when other stamps are wanting, on provincial silver. This double or treble stamp may perhaps denote the quality of the silver, a system adopted in other countries; e.g., at Geneva, in the time of the old Republic, the stamp for silver of the first quality was the City Arms; for the second, the *double punch* of the maker; for the third, the maker's *single punch*.

May 8, 1704.	Richard Wilcocks, Plymouth—Wj.
” ”	Richard Holin, Truro—HO crowned.
” ”	Edward Sweet, Dunster—SW.
” ”	Richard Vavasour, Totness—VA.
	etc., etc.

In the early register-book the workers stamped their marks on the margin of the page, opposite to their names.

On May 6, 1708, Robert Palmer was appointed Assay Master.

In 1773 the names of the members of the Goldsmiths' Company at Exeter were Mr. Thos. Coffin, Mr. Richard Sams, Mr. David Jones and Mr. Richard Jenkins; and Mr. Matthew Skinner was the Assay Master.

The names and places of abode of all the goldsmiths, silversmiths and plate-workers then living (1773), who had entered their names and marks in the Assay Office at Exeter, were Messrs.

Edward Broadhurst, Plymouth.	John Brown, Plymouth.
Roger Berryman Symons, do.	Thomas Strong, do.
Welch, do.	William Harvey, do.
Jason Rolt, do.	Thomas Beer, do.
James Jenkins, do.	Richard Bidlake, do.
Thomas Thorne, do.	William Eveleigh, Dartmouth.
Benjamin Symons Nathan, do.	Richard Jenkins, Exeter.
John Tingcombe, do.	William Coffin, do.
David Hawkins, do.	

At this Office only one standard of gold was assayed, which was the highest, being 22 karats.

Since 1701 the date letter has always been changed on August 7 in each year.

The Office at this city continued to do useful work, until thirty-eight years ago, when it was closed. A great part of the silver assayed at Exeter was manufactured in Bristol.

Ultimately the amount of business decreased to so large an extent, that on June 26, 1883, a special Court was held at the Goldsmiths' Hall. At this Court there were present Mr. Josiah Williams, Mr. John Ellett Lake, Mr. Ross, Mr. Henry Lake, Mr. Maynard, Assay Master, and Mr. Henry Wilcocks Hooper, Solicitor to the Company. The Company resolved, having regard to the small quantity of silver recently marked, that it was not desirable to obtain new punches; and that the premises used for the business should be given up; and that no fresh premises should be taken until sufficient applications were received to render it desirable to reopen the Hall. The old punches were surrendered to the Inland Revenue Office, and the books and paper deposited with Mr. Hooper, the Solicitor to the Company.

The early minute books and other documents of the Company were placed in the custody of Mr. Hooper; and six copper plates, on which many of the date letters and makers' marks have been struck, in that of Mr. J. Jerman, of Exeter.

The form of the castle used at Exeter has varied at different times. At first the mark appeared of the following form:



About 1710 the form was slightly varied:



In 1823 the three towers are detached and placed in an oblong:



A few years later the castles were again joined, and that form was retained until the office was closed:



The lion passant was very similar to that used at Birmingham:



The arms of the city of Exeter are:

*Per pale gules and sable, a triangular castle with three towers or. The crest is a demi-lion rampant gules, crowned or, holding between his paws a bezant, surmounted by a cross botonnée or. Supporters: Two pegasi argent, wings endorsed maned and crined or, on the wings three bars wavy azure. Motto, SEMPER FIDELIS.*

For much of the information relating to the Exeter Assay Office we are indebted to the courtesy of Mr. Percy H. Hooper, the last Deputy Assayer, and also Mr. J. Jerman.



EXETER ASSAY OFFICE LETTERS.

EXETER ASSAY OFFICE LETTERS.

EXETER ASSAY OFFICE LETTERS.

CYCLE 5. ROMAN CAPITALS.		CYCLE 6. ROMAN SMALL.		CYCLE 7. BLACK LETTER CAPITALS.		CYCLE 8. ROMAN CAPITALS.	
GEORGE III.		GEO. III. & IV. & WILL. IV.		WILL. IV. & VICT.		VICTORIA.	
<b>A</b>	1797-8	<b>a</b>	1817-8	<b>A</b>	Victoria. 1837-8	<b>A</b>	1857-8
<b>B</b>	1798-9	<b>b</b>	1818-9	<b>B</b>	1838-9	<b>B</b>	1858-9
<b>C</b>	1799-00	<b>c</b>	1819-20 George IV.	<b>C</b>	1839-40	<b>C</b>	1859-60
<b>D</b>	1800-1	<b>d</b>	1820-1	<b>D</b>	1840-1	<b>D</b>	1860-1
<b>E</b>	1801-2	<b>e</b>	1821-2	<b>E</b>	1841-2	<b>E</b>	1861-2
<b>F</b>	1802-3	<b>f</b>	1822-3	<b>F</b>	1842-3	<b>F</b>	1862-3
<b>G</b>	1803-4	<b>g</b>	1823-4	<b>G</b>	1843-4	<b>G</b>	1863-4
<b>H</b>	1804-5	<b>h</b>	1824-5	<b>H</b>	1844-5	<b>H</b>	1864-5
<b>I</b>	1805-6	<b>i</b>	1825-6	<b>I</b>	1845-6	<b>I</b>	1865-6
<b>K</b>	1806-7	<b>k</b>	1826-7	<b>K</b>	1846-7	<b>K</b>	1866-7
<b>L</b>	1807-8	<b>l</b>	1827-8	<b>L</b>	1847-8	<b>L</b>	1867-8
<b>M</b>	1808-9	<b>m</b>	1828-9	<b>M</b>	1848-9	<b>M</b>	1868-9
<b>N</b>	1809-10	<b>n</b>	1829-30	<b>N</b>	1849-50	<b>N</b>	1869-70
<b>O</b>	1810-1	<b>o</b>	1830-1 William IV.	<b>O</b>	1850-1	<b>O</b>	1870-1
<b>P</b>	1811-2	<b>p</b>	1831-2	<b>P</b>	1851-2	<b>P</b>	1871-2
<b>Q</b>	1812-3	<b>q</b>	1832-3	<b>Q</b>	1852-3	<b>Q</b>	1872-3
<b>R</b>	1813-4	<b>r</b>	1833-4	<b>R</b>	1853-4	<b>R</b>	1873-4
<b>S</b>	1814-5	<b>s</b>	1834-5	<b>S</b>	1854-5	<b>S</b>	1874-5
<b>T</b>	1815-6	<b>t</b>	1835-6	<b>T</b>	1855-6	<b>T</b>	1875-6
<b>U</b>	1816-7	<b>u</b>	1836-7	<b>U</b>	1856-7	<b>U</b>	1876-7
FIVE MARKS.		FIVE MARKS.		FIVE MARKS.		FIVE MARKS.	
1. Lion passant. 2. Castle. 3. King's Head. 4. Date Letter. 5. Maker's Initials.		1. Lion passant. 2. Castle. 3. King's Head. 4. Date Letter. 5. Maker's Initials.		1. Lion passant. 2. Castle. 3. Queen's Head. 4. Date Letter. 5. Maker's Initials.		1. Lion passant. 2. Castle. 3. Queen's Head. 4. Date Letter. 5. Maker's Initials.	

EXETER ASSAY OFFICE LETTERS.

CYCLE 9.

EGYPTIAN LETTERS.

VICTORIA.

	1877-8		1878-9		1879-80		1880-1		1881-2
	1882-3								

FIVE MARKS.

1. Lion passant.  
4. Date Letter.

2. Castle.  
5. Maker's Initials.

3. Queen's Head.

## EXAMPLES.



**B I ONS**

Apostle spoon, date about 1576.—  
*Messrs. Hancock.*

**E STON**



A spoon of the sixteenth century, with hexagonal stem, pear-shaped bowl, button top. Date of presentation, 1620.—*Earl of Breadalbane.*

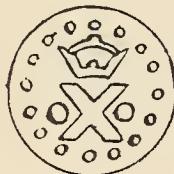


**RADCLIFF**

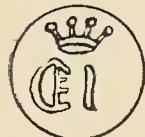
Apostle spoon, 1637.—*Rev. T. Staniforth.*



A spoon of about 1670, flat stem and oval bowl, bears this stamp with monogram and maker's initials W.F.—*Earl of Breadalbane.*



Split head spoon, pricked <sup>EP</sup><sub>MN</sub> 1689.  
*Circa 1689.—Messrs. Ellett Lake & Son.*



Handsome tankard. Date 1703.—  
*Messrs. Ellett Lake & Son.*



Date 1703. These new standard marks are on a three-pint tankard. (Britannia holds in her hand a flower or sprig, not a cross as here given in the cut.)—*Messrs. Hancock.*



Salver, *circa 1710*. The City mark of a castle has a thin line rising from the pointed base of the shield to the central tower, indicating the partition *per pale*, like the City arms.—*Messrs. Ellett Lake & Son.*





Split head spoon. Date 1711.—*Messrs. Ellett Lake & Son.*



Date 1712. On a rat-tail spoon, given in 1713.—*Messrs. Hancock.*

## HULL.

A little plate was marked here with the town arms during the seventeenth century, though there was never a proper assay office at this place.

The arms of the town of Hull are :

*Azure, three crowns in pale or.*

The mark on the following example is evidently intended to represent the town arms.

## EXAMPLE.



Spoon. Date *circa* 1660.—*J. H. Walter, Esq.*

## LINCOLN.

This city was mentioned as an assay town in 1423, but it does not appear that plate was ever Hall marked here, or indeed manufactured to any large amount.

The arms of the city of Lincoln are :

*Argent, on a cross gules, a fleur de lis or.*

## NEWCASTLE-UPON-TYNE.

The arms of the town of Newcastle-upon-Tyne are: *Gules, three towers triple-towered argent.*

At Newcastle-upon-Tyne as early as 1249, Henry III commanded the bailiffs and good men to choose four of the most prudent and trusty men of their town for the office of moneyers there, and other four like persons for keeping the King's Mint in that town; also two fit and prudent goldsmiths to be assayers of the money to be made there.

By the Act of 1423 this town was appointed one of the seven provincial assay towns in England. In 1536, the goldsmiths were by an ordinary, incorporated with the plumbers and glaziers, and the united company required to go together, on the feast of Corpus Christi, and maintain their play of the "Three Kings of Coleyn." They were to have four wardens, viz., one goldsmith, one plumber, one glazier, and one pewterer or painter; and it is quaintly added that no Scotchman born should be taken apprentice or suffered to work in Newcastle-upon-Tyne. They had their hall in "Maden Tower" granted them in the mayoralty of Sir Peter Riddell in 1619, and the association of the goldsmiths with the other tradesmen seems to have lasted till 1702.\*

This town was reappointed as an assay town by the Act of 1701.

The annual letter appears to have been used from 1702. Mr. Thomas Sewell, one of the Wardens of the Assay Office, has kindly furnished us with a Table of Date Letters, chronologically arranged, compiled from the Assay Office books and the copperplate on which the maker strikes his initials, as well as from pieces of old plate which have from time to time come under his notice. From careful examination of various examples of Newcastle plate, we have altered some of the characters, making the table more complete. The change of letter took place on May 3 in each year.

In 1773 the members of the Goldsmiths' Company at Newcastle-upon-Tyne were: Mr. John Langlands and Mr. John Kirkup, Goldsmiths and Silversmiths, Wardens; and Mr. Matthew Prior, Assayer.

The names and places of abode of all the goldsmiths, silversmiths and plate-workers then living, who had entered their names and marks, were: Mr. John Langlands, Mr. John Kirkup, Mr. Samuel James, Mr. James Crawford, Mr. John Jobson, Mr. James Hetherington (Newcastle-upon-Tyne), Mr. John Fearney (Sunderland), and Mr. Samuel Thomson (Durham).

The Assay Office at Newcastle was closed in May, 1884, in consequence of there being insufficient work to make it worth keeping open. The Assay Master of the Office before 1854 was Mr. F. Som-

\* From an "Impartial History of the Town and County of Newcastle-upon-Tyne," published in 1801, page 429.

erville. He was succeeded by Mr. James Robson, who entered the office as a stamper in 1836, became Assay Master in 1854, and retained that post until the office was finally closed. The last two wardens were Mr. T. A. Reid and Mr. J. W. Wakinshaw. A curious incident occurred when Mr. Robson commenced his duties. By some means he obtained the wrong punches, and marked some plate which afterwards went to Carlisle. This almost led to an action against a silversmith at that city, who was accused of forging the Hall marks.

When the office was closed the stamping punches were obliterated or defaced by an Inland Revenue Officer. The name punch plate and the old books of the Goldsmiths' Company were placed in the Black Gate Museum of the Old Castle in the city.

NEWCASTLE-UPON-TYNE ASSAY OFFICE LETTERS.

## NEWCASTLE-UPON-TYNE ASSAY OFFICE LETTERS.

CYCLE 1. ROMAN CAPITALS.		CYCLE 2. BLACK LETTER CAPITALS.		CYCLE 3. ROMAN CAPITALS.		CYCLE 4. SCRIPT CAPITALS.	
ANNE & GEORGE I.		GEORGE I. & II.		GEORGE II. & III.		GEORGE III.	
A	1702-3		1724-5		1746-7		1769-70
B	Anne. 1703-4		1725-6		1747-8		1770-1
C	1704-5		1726-7		1748-9		1771-2
D	1705-6		1727-8		1749-50		1772-3†
E	1706-7		1728-9		1750-1		1773-4
F	1707-8		1729-30		1751-2		1774-5
G	1708-9		1730-1		1752-3		1775-6
H	1709-10		1731-2		1753-4		1776-7
I	1710-1		1732-3		1754-5		1777-8
K	1711-2		1733-4		1755-6		1778-9
L	1712-3		1734-5		1756-7		1779-80
M	1713-4		1735-6		1757-8		1780-1
N	1714-5 George I.		1736-7		1758-9		1781-2
O	1715-6		1737-8		1759-60		1782-3
P	1716-7		1738-9		1760-1		1783-4
Q	1717-8		1739-40		1761-2		1784-5
R	1718-9		1740-1		1762-3		1785-6
S	1719-20		1741-2		1763-4		1786-7
T	1720-1		1742-3		1764-5		1787-8
U	1721-2		1743-4		1765-6		1788-9
V	1722-3		1744-5		1766-7		1789-90
W	1723-4*		1745-6		1767-8		1790-1

\* A mug with a Newcastle stamp of 1723-4 (W) in Messrs. Garrard's possession.

† The Assay Master of Newcastle-upon-Tyne, in his evidence before the Committee of the House of Commons, says expressly;  
"The letter for the present official year (1772-3) is D."

## NEWCASTLE-UPON-TYNE ASSAY OFFICE LETTERS.

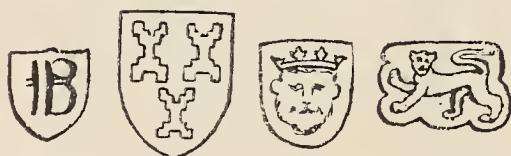
CYCLE 5. ROMAN CAPITALS.		CYCLE 6. ROMAN SMALL.		CYCLE 7. ROMAN CAPITALS.		CYCLE 8. ROMAN SMALL.	
GEORGE III.		GEO. III. & IV., WILL. IV. & VICT.		VICTORIA.		VICTORIA.	
A	1791-2	a	1815-6	A	1839-40	a	1864-5
B	1792-3	b	1816-7	B	1840-1	b	1865-6
C	1793-4	c	1817-8	C	1841-2	c	1866-7
D	1794-5	d	1818-9	D	1842-3	d	1867-8
E	1795-6	e	1819-20 George IV.	E	1843-4	e	1868-9
F	1796-7	f	1820-1	F	1844-5	f	1869-70
G	1797-8	g	1821-2	G	1845-6	g	1870-1
H	1798-9	h	1822-3	H	1846-7	h	1871-2
I	1799-00	i	1823-4	I	1847-8	i	1872-3
K	1800-1	k	1824-5	K	1848-9	k	1873-4
L	1801-2	l	1825-6	L	1849-50	l	1874-5
M	1802-3	m	1826-7	M	1850-1	m	1875-6
N	1803-4	n	1827-8	N	1851-2	n	1876-7
O	1804-5	o	1828-9	O	1852-3	o	1877-8
P	1805-6	p	1829-30	P	1853-4	p	1878-9
Q	1806-7	q	1830-1 William IV.	Q	1854-5	q	1879-80
R	1807-8	r	1831-2	R	1855-6	r	1880-1
S	1808-9	s	1832-3	S	1856-7	s	1881-2
T	1809-10	t	1833-4	T	1857-8	t	1882-3
U	1810-1	v	1834-5	U	1858-9	u	1883-4
W	1811-2	w	1835-6	W	1859-60		
X	1812-3	x	1836-7	X	1860-1		
Y	1813-4	y	1837-8 Victoria.	Y	1861-2		
Z	1814-5	z	1838-9	Z	1862-3		

NOTE.—The usual marks found upon plate assayed at Newcastle are:—1. The Lion passant. 2. The Leopard's Head crowned.  
3. The Town Mark of Three Castles. 4. The Letter or Date Mark; and 5. The Maker's Initials. After 1784 the Duty Mark of  
the Sovereign's Head is added.

## EXAMPLES.



A porringer with two handles, fluted base and gadroon border at top. Date about 1680.—*The Earl of Breadalbane.*



Large gravy ladle. Date 1725.—*H. A. Attenborough, Esq.*



Ditto. 1740.—*Messrs. Hancock.*



Small beaker. Date 1740.—*The Marquis of Exeter.*



Do. 1746.—*Messrs. Hancock.*



Do. 1752. do.



Do. 1754. do.



Do. 1755. do.



Do. 1769. do.



Do. 1770. do.



Do. 1771. do.



Do. 1774. do.

## NORWICH.

The arms of the city of Norwich are:

*Gules, a castle surmounted with a tower argent, in base a lion passant guardant or.*

In Norwich, plate was assayed and marked at an early period, and some specimens are existing among the Corporation plate of the date 1567. An annual letter seems to have been used, for we find on a gilt cylindrical salt and cover, elaborately chased with strap-work and elegant borders, this inscription: "The Gyfte of Peter Reade, Esquier." The plate-marks are: 1. The Arms of Norwich, viz., a castle surmounted with a tower, in base a lion passant guardant; 2. A Roman capital D; and 3. Cross-mound (or orb and cross) within a lozenge. It was therefore made and stamped at Norwich in 1568, for Peter Reade died in that year.

Among the records of the Corporation of Norwich we see that in 1624 the mark of a castle and lion was delivered by the Mayor and Corporation to the Wardens and Searcher of the trade of goldsmiths; the city was reappointed an assay town in 1700; and in July 1, 1702, Mr. Robert Harstonge was sworn assayer of gold and silver to the Company, although we have never met with any plate with marks of Norwich after that date.

A cocoa-nut cup, mounted in silver, bears the city arms of castle and lion and a rose crowned, with the date mark, a Roman capital S.—*Messrs. Hunt and Roskell.*

The stamp of a rose is frequently found on plate of the sixteenth century, and is thought to denote the Norwich Assay Office, being, as in the piece just alluded to, found by the side of the city arms. A silver-mounted cocoa-nut cup in the *South Kensington Museum* bears the impress of a rose crowned, a date letter R, and the maker's mark, a star. It has the date of presentation, 1576, engraved upon it.

Among the Corporation plate is a gilt tazza cup on a short baluster stem. Engraved round the edge in cusped letters is the following inscription: "THE MOST HERE OF IS DVNE BY PETER PETERSON." He was an eminent goldsmith at Norwich in the reign of Queen Elizabeth. In the bottom of the bowl are engraved, within a circle, the arms of the city of Norwich, viz., gules a castle surmounted with a tower argent, in base a lion passant guardant or. Two plate-marks have existed on the edge of the bowl. One of these seems to bear the arms of the city in an escutcheon, which was used to distinguish the plate made and assayed at Norwich, and the other a cross-mound. English work, the latter half of the sixteenth century. There are two other cups of similar character belonging to the Corporation, on one of which are the following assay marks, the lion, leopard's face, a covered cup, and letter. All three were probably the gift of John Blenerhasset, whose arms are engraved within one of them. He was steward of the city in 1563, and one of the

burgesses in Parliament, 13 Elizabeth.—*Proceedings Arch. Inst.*, 1847.

A silver mace-head of the Company of St. George, in form of a capital of a column, enriched with acanthus leaves, and surmounted by a statuette of St. George and the Dragon. Round the collar has been engraved, but now partly obliterated by the insertion of four sockets, the following inscription :

*"Ex Dono Hororabil: Fraternitatis Sti. Georgij in Norwico  
Ano Dom<sup>o</sup> 1705."*

On the top is engraved the shield of St. George and the following :

*"DIE III. MAEII, MDCCCLXXXVI. BENE ET FELICITER MVNICIPIO  
NORVICensi OMNIA VT EVENIANT PRECATVR ROBERTVS  
PARTRIDGE PRAETER."*

The plate-mark, a court-hand *b* in an escutcheon on the mace-head, is of the year 1697. The initial *H* occurs on one of the marks, the remainder of which is illegible. Height, 12 $\frac{3}{4}$  in.—*Ibid.*

The Walpole mace, presented in 1733, was assayed and stamped in London.

A finely ornamented repoussé ewer and salver, with Neptune and Amphitrite, "The gift of the Hon. Henry Howard, June 16, 1663," was stamped in London in 1597. A tall gilt tankard, repoussé with strap-work, flowers and fruit, and engraved with the arms of Norwich, was stamped in London in 1618.

#### EXAMPLES.

A chalice dated 1567, stamped with the letter *C* and a cross-mound within a lozenge.—*North Creake Church, Norfolk.*



A piece of plate, date about 1567.—*Messrs. Hancock.*



Communion cup of the same date.—*Messrs. Hancock.*

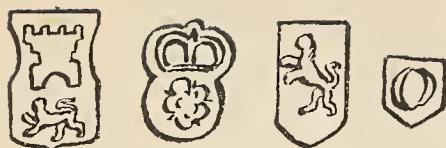


Silver gilt salt. Date 1568.—*The Corporation of Norwich.*

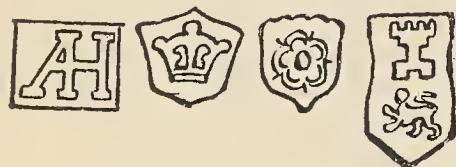


Mount of a cocoa-nut cup, with date of presentation, 1576.—*South Kensington Museum.*

A cocoa-nut cup, stamped with a rose, and the letter *S.*, date about 1580.—*Messrs. Hunt & Roskell.*



Seal-top spoon. Date *circa* 1637.—  
—*J. H. Walter, Esq.*



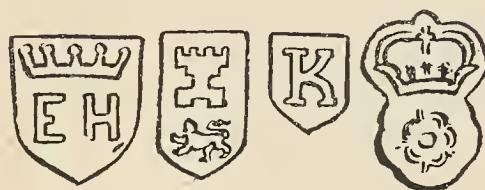
Split head spoon. Date *circa* 1662.  
—*J. H. Walter, Esq.*



Tankard, date 1691.—*James Reeve, Esq.*



Button top spoon, pounced date 1717, date of make about 1693.—  
*Messrs. Hancock.*



Beaker, date 1697.—*J. H. Walter, Esq.*

The rose crowned is the standard mark; the castle and lion that of the town; the cross-mound and star being the mark of the famous Peter Peterson. All the silver bearing this symbol having been made by him.

### SALISBURY.

This city was appointed as an assay town in 1423, but it is not known if plate was ever assayed here; in any case nothing was done in 1700, when several other places were re-appointed as assay towns, but these did not include Salisbury.

The arms of the city are: *Azure, four bars or.*

### SHEFFIELD.

The trade of the silversmith in the city of Sheffield is of considerable importance as is evidenced by the fact that Sheffield is one of the four cities in England where an office now exists for assaying and stamping gold and silver articles.

The manufacture of the famous Sheffield plate commenced about the year 1742; and the tankards, coffee-pots, candlesticks, and other articles known as Sheffield plate are very beautiful and dur-

able, and are still much sought after, and command high prices. The process consisted in taking a plate of copper alloyed with brass, fusing on to it a thick plate of silver on each side, and then working up the plate into the article desired.

Horace Walpole, in a letter to Mr. Montagu, dated September 1, 1760, writes: "As I went to Lord Strafford's I passed through Sheffield, which is one of the foulest towns in England, in the most charming situation; there are 22,000 inhabitants making knives and scissors. They remit eleven thousand pounds a week to London. One man there has discovered the *art of plating copper with silver*. I bought a pair of candlesticks for two guineas, that are quite pretty."

The process was afterwards changed, and the article to be silvered was first completely made of German or nickel silver, and then covered with silver by means of an electric current.

The fundamental difference between the methods of manufacture being that whereas, in the genuine Sheffield plate the base metal was coated with silver before it was wrought, in the electro-plate the base metal was completely wrought and finished before it was coated with silver.

The silversmiths' trade at Sheffield was established about the year 1760, when Henry Tudor and Thomas Leader, who had been apprenticed in London, came to Sheffield, where they made snuff-boxes and other small silver articles.

At first the Sheffield silversmiths appear to have considered themselves under the Act of George II, and they sent their plate to London for assay by the Goldsmiths' Company; and they do not seem to have availed themselves of the Assay Office at Chester, as most of the Birmingham silver workers did at that time.

The Sheffield plate workers, however, found it very inconvenient to be obliged to send their ware one hundred and fifty miles to be assayed and stamped, at a time when the transport thereof was not only costly, but also very slow and hazardous. The artificers of silver in Sheffield therefore presented a petition to the House of Commons on February 1, 1773, calling attention to these facts and praying leave to bring in a Bill for establishing an Assay Office at Sheffield. At the same time a similar petition was presented by the Birmingham plate workers. Ultimately the Statute of 13 George III, cap. 52, was passed.

By this Act, as before mentioned, the peculiar mark appointed for the Sheffield Company is a crown.

As the Birmingham Assay Office was also appointed by this Act, it is more particularly referred to in the notes relating to that city.

Under the Act of 3 Edward VII, c. 255, the Guardians of the Standard of Wrought Plate within the city of Sheffield are authorised to assay and stamp gold ware.

The change of the date letter takes place on the first Monday in July each year. The plan adopted at Sheffield differs from all the other offices, for instead of taking the alphabet in regular succession, the special letter for each year is selected apparently at

random, until 1824, after which the letters follow in their proper order.

The first letter used, on opening the Office in 1773, was an Old Text capital letter E, followed by F, then N, and other letters irregularly until 1799; when another cycle, commencing with the Roman capital E, followed by N, and other letters irregularly, until 1824, when the third cycle commenced with the letter a, and continued regularly through the alphabet, a practice which has always since been followed.

There is no record explaining this curious sequence of letters in the first two cycles. Mr. Arnold T. Watson, however, conjectures that, as the Earls of Effingham took a very deep and active interest in the business of the Sheffield Office during the early years of its existence, the letter E was adopted as a compliment to this family in the first and second cycle, especially as an Earl of Effingham occupied the chair on each occasion.

The Effingham interest in the Office ceased after the death of Richard Howard, Earl of Effingham, on December 11, 1816, and the irregular lettering ceased very soon after this time.

The marks used at this office are the same as at London, except that the crown is substituted for the leopard's head, and variation of the date-mark. Sometimes we find the crown and date letter combined in one stamp, probably on small pieces of plate, but they are generally separate on square punches. When practicable, the four marks are placed in order and struck from one punch, but they are struck separately when that cannot be done. The marks are so combined for the convenience of the wardens in marking the goods, but the letter only is used to denote the year in which the article was made.

The date letters are invariably placed in square escutcheons. The form of the lion and crown now used is:



The Sheffield assay mark under the Order in Council of 1904 for foreign plate for gold was:

(Crossed arrows.)



And for silver:



The assay mark of this Office was altered as follows, by the before-mentioned Order in Council of 1906, and is now for foreign plate for gold:

(Libra.)



And for silver:



Mr. John Watson and Mr. Arnold T. Watson, former Assay Masters, most courteously furnished us with the variable letter for each year, from the commencement in 1773, taken from references in the Minute Books, wherein are recorded the meetings for the election of new Wardens. The present Assay Master, Mr. B. W. Watson, has also given us other valuable information.

SHEFFIELD ASSAY OFFICE LETTERS.

## SHEFFIELD ASSAY OFFICE LETTERS.

CYCLE 1. BLACK LETTER CAPITALS.		CYCLE 2. ROMAN CAPITALS.		CYCLE 3. ROMAN SMALL.		CYCLE 4. ROMAN CAPITALS.		CYCLE 5. BLOCK LETTERS.	
GEORGE III.		GEO. III. & IV.		GEO. IV., WILL. IV. & VICT.		VICTORIA.		VICTORIA.	
	1773-4		1799-00		1824-5		1844-5		1868-9
	1774-5		1800-1		1825-6		1845-6		1869-7
	1775-6		1801-2		1826-7		1846-7		1870-
	1776-7		1802-3		1827-8		1847-8		1871-2
	1777-8		1803-4		1828-9		1848-9		1872-3
	1778-9		1804-5		1829-30		1849-50		1873-4
	1779-80		1805-6		1830-1		1850-1		1874-5
	1780-1		1806-7		1831-2		1851-2		1875-6
	1781-2		1807-8		1832-3		1852-3		1876-7
	1782-3		1808-9		1833-4		1853-4		1877-8
	1783-4		1809-10		1834-5		1854-5		1878-9
	1784-5		1810-1		1835-6		1855-6		1879-8
	1785-6		1811-2		1836-7		1856-7		1880-1
	1786-7		1812-3		1837-8		1857-8		1881-2
	1787-8		1813-4		1838-9		1858-9		1882-3
	1788-9		1814-5		1839-40		1859-60		1883-4
	1789-90		1815-6		1840-1		1860-1		1884-5
	1790-1		1816-7		1841-2		1861-2		1885-6
	1791-2		1817-8		1842-3		1862-3		1886-7
	1792-3		1818-9		1843-4		1863-4		1887-8
	1793-4		1819-20				1864-5		1888-9
			George IV.				1865-6		1889-9
	1794-5		1820-1				1866-7		1890-1
	1795-6		1821-2				1867-8		1891-2
	1796-7		1822-3						1892-3
	1797-8		1823-4						
	1798-9								
FIVE MARKS.		FOUR MARKS.		FOUR MARKS.		FOUR MARKS.		FIVE MARKS.	
1. Lion passant.		1. Lion passant.		1. Lion passant.		1. Lion passant.		1. Lion passant.	
2. Crown.		2. Crown and Date Letter.		2. Crown and Date Letter.		2. Crown and Date Letter.		2. Crown.	
3. Date Letter.		3. Duty.		3. Duty.		3. Duty.		3. Date Letter.	
4. Duty, King's Head.		4. Maker.		4. Maker.		4. Maker.		4. Duty until 1890.	
5. Maker's Mark.								5. Maker.	

For the New Standard, Britannia instead of Lion passant.

SHEFFIELD ASSAY OFFICE LETTERS.

CYCLE 6. BLACK LETTER SMALL.		CYCLE 7. SMALL ROMAN	
VICTORIA, EDWARD VII & GEORGE V.		GEORGE V.	
	1893-4		1906-7
	1894-5		1907-8
	1895-6		1908-9
	1896-7		1909-10
	1897-8		George V 1910-1
	1898-9		1911-2
	1899-00		1912-3
	1900-1		1913-4
	Edward VII 1901-2		1914-5
	1902-3		1915-6
	1903-4		1916-7
	1904-5		1917-8
	1905-6		

FOUR MARKS.

1. Lion passant.  
2. Crown.

3. Date Letter.  
4. Maker.

## EXAMPLES.



Candle stick. Date 1791-2.—*J. H. Walter, Esq.*



Salver. Date 1831-2.—*W. Shoo-smith, Esq.*

## YORK.

York was one of the most ancient places of assay, and it was mentioned in the Act of 1423. The operations at this place appear to have been discontinued, and it was re-appointed as an assay office in 1700. It does not seem, however, that much business was ever done here.

It will be seen that in 1772, when a return was made to Parliament, the Assay Office was not in existence; but after that it appears to have recommenced. In 1848 we find it mentioned as an assay town, but doing very little business.\*

The Corporation of the City of York possesses some interesting pieces of plate. A State sword with velvet scabbard, mounted in silver, the arms of the city, emblazoned, the arms of Bowes, etc., of the time of Henry VIII. On the blade is this inscription: "SYR MARTYN BOWES KNYGHT, BORNE WITHIN THIS CITIE OF YORK AND MAIOR OF THE CITIE OF LONDON, 1545. FOR A REMEMBRANCE" (continued on the other side) "GAVE THIS S . . . . TO THE MAIOR AND COMMUNALTIE OF THIS SAID HONORABLE CITIE."

Two tankards, the gift of Thomas Bawtrey in 1673, engraved with the arms of York, were made at York, and stamped with the York mark and the italic capital *P*. The gold cup and other pieces were made elsewhere.

A silver chalice and paten in the Church of Chapel-Allerton, Leeds, has three marks: a half fleur de lis and half rose, crowned; an italic *b*, similar to the London date letters of 1619; and maker's initials R.H. On the rim is the date of presentation, 1633.

A stoneware jug has in relief the royal arms of England and the date 1576. It is mounted in silver, and bears three stamps: that

\* The last duty paid at the Inland Revenue Office was in July, 1869. The officer who formerly acted as assayer for the city of York died many years ago, and no successor has been appointed.

of the maker, a half rose and half fleur de lis conjoined, and the date letter R; it is in Mr. Addington's collection.

A spoon of the end of the sixteenth century, in the Rev. T. Staniforth's possession, has also the half rose and half fleur de lis, and the date letter R.

The stamp used at York previous to 1700 was probably that of the half rose and half fleur de lis conjoined, which is frequently met with on plate of the sixteenth and seventeenth centuries.

The junction of the lis and rose is probably in allusion to the union of the rival houses of York and Lancaster by the marriage of Henry the Seventh to the Princess Margaret, daughter of Edward IV, in 1486; the lis being a favourite badge of the Lancastrians, as the rose was that of York. As a mint mark we find occasionally the fleur de lis on the coins of the Lancastrian kings, in allusion to their French conquests; but upon some of the coins of Henry VII we find as mint mark the lis and rose conjoined—sometimes half rose and half lis, as on the York punch on plate, on others a lis stamped upon a rose, and sometimes a lis issuing from a rose (*vide* Hawkins, figs. 362, 364, 368).

The York mark here given, being found on plate of the sixteenth and seventeenth centuries, is frequently much worn and partially obliterated. The half fleur de lis is easily distinguished, but the corresponding half is not so easily discerned. In some instances it looks like a dimidiated leopard's head crowned; in others like the half of a seeded rose, with portion of the crown over it, for which it is probably intended. There is a great similarity, however, in all the punches we have examined, as if struck from one die, which, having been a long time in use, may have got damaged. It may be remarked as a curious coincidence, that two diminutive letters can be traced—YO, the two first of the word York.

In our previous editions we suggested that this punch originated at York, but our data are not yet sufficient to form a satisfactory table.

In alluding to the plate preserved at York, we must not omit to notice the ancient bowl called "The Scrope Mazer," from the Archbishop whose name is engraved upon it.

This bowl is preserved at the Minster, in charge of the Dean and Chapter. Drake, in his History of York, thus describes it: "In the Shoemakers' Company, at York, is kept a bowl called a *Mazer bowl*, edged about with silver, double gilt, with three silver feet, and cherub's head to it. Round the rim on one side is this inscription (in old English characters): 'Rechard archeveschope scrope grants on to all tho that drinkis of this cope XXti dayis to pardon'; on the other side is, 'Robart Gubson beschope mesm grants in same forme aforesaide XXti dayis to pardon Robart Stiensall.' I take these last two to be suffragan bishops of the See. Every feast day, after dinner, the Company have this bowl filled with spiced ale, and according to

ancient custom the bowl is drunk round amongst them. It has since had an additional lining of silver, and the Company's arms put upon it in 1669." Archbishop Scrope died in 1405. On the dissolution of the Cordwainers' Company in 1808, it passed into the possession of the Dean and Chapter, and is now kept in the vestry room at York Minster. The silver mounts have been frequently repaired at subsequent dates, and some local hall marks have been detected on close inspection.

The arms of the city are: *Argent, on a cross gules, five lions passant guardant or.*

#### EXAMPLES.



Apostle spoon of the seventeenth century. The stamp is a half lis and half rose crowned. Date 1626.—*Rev. T. Staniforth.*



Apostle spoon. Date 1645. *Dallington Church, Northamptonshire.*



A piece of plate, seventeenth century.—*Messrs. Hancock.*



Ditto.

On a spoon with flat stem, leaf-shaped end and oval bowl, date about 1680 to 1690.—*Earl of Breadalbane.* (This has also the stamp of a half lis and rose, here omitted by mistake.)



On an oval engraved teapot. This mark proves that J was used as a date letter previous to 1784, having no duty mark. It may belong to the year 1736, for J of 1710 would have the Britannia mark of the new standard.—*Messrs. Hancock.*

## Scotland.

### EXTRACTS FROM STATUTES AND ORDINANCES,

WITH EXPLANATORY NOTES,

OF THE DEACON AND MARKING PLATE.

A.D. 1457. In the reign of James II (Scots), a Statute was passed for "the reformation of gold and silver wrought by Goldsmiths, and to eschew the deceiving done to the King's lieges, there shall be ordained in each Burgh where Goldsmiths work, one understanding and cunning man of good conscience, who shall be deacon of the craft; and when work is brought to the Goldsmith and it be gold, he shall give it forth again in work no worse than twenty grains, and silver eleven grains fine, and he shall take his work to the deacon of the craft that he may examine that it be fine as above written, and the said deacon shall set his mark and token thereto, together with the said Goldsmith's; and where there is no Goldsmith but one in a town he shall show that work, tokened with his own mark, to the head officials of the town which shall have a mark in like manner ordained therefor, and shall be set to the said work."

In 1473 it was enacted that places were to be appointed in Scotland wherein goldsmiths should examine the gold, and when sufficient "set their marks thereto."

### GOLDSMITHS. MARKS APPOINTED.

A.D. 1483. JAMES III. In the records of the Town Council of the year 1483, we read that the goldsmiths, with other trades, under the general title of hammermen, presented a petition complaining of certain irregularities:

"IN THE FIRST thair complaint buren and specifyit that thay war rycht havelly hurt and put to great poverty throw the dounCumming of the blak money, walking, warding and in the payment of yeldis and extensis quhilikis thay war compellit to do be use.

"And in lykwyis that thai were havelly hurt be the dayly mercat maid throw the hie street in cramis and on the baksyde the toun in haichling and hammermennis werk pertaining to thame of thair craft in greit dishonour to the burgh and in braking of the auld gude rule and statutis of thair craft and upon uther skathis that thay sustenit in default of reformatioun."

Whereupon it was crdered there should be no "oppin mercat usit of ony of the saidis craftis upon the hie streittis nor in cramis upon buirdis," etc. "That upon ilk Settiday eftir none tua or thrie of the worthiest maisters and maist of knowledge of the said craftis, quhilk sall haif powar with ane officiar with thame to pas serch and se all mennis work gif it be sufficient in stuff and workmanschip, gude worth and hable work to serve the Kingis liegis with and quahir it beis fundin faultive to forbid the samyn to be sauld under the paine of escheitt." Also it is advised and concluded by the Lords of the Articles, "That henceforth there be in each burgh of the realm where goldsmiths are, one deacon and one searcher of the craft, and that each goldsmith's work be marked with *his own mark*, the *deacon's mark*, and *the mark of the town*, silver of the fineness of eleven penny fine, and gold of twenty-two karats fine."

#### GOLDSMITHS' MARKS.

A.D. 1489. Another statute to the same effect was ordained. By this each goldsmith was to have one special mark, sign, and token. His works were to be of the fineness of the new works of silver of Bruges, and there was to be a deacon of the craft, who was to examine and mark the works.

#### PENALTIES FOR FRAUD.

A.D. 1555. "Forasmuch as there is great fraud, etc., it is ordained that no goldsmith make in work nor set forth either his own or other men's silver under the just fineness of eleven penny fine under the pain of death and confiscation of all their goods and movables; and that every goldsmith mark the silver work with his own mark, and with the town's mark; also that no goldsmith set forth either his own or other men's gold, under the just fineness of 22 karats fine, under the pains aforesaid."

#### POWER OF SEARCH.

A.D. 1586. Letters under the Privy Seal by King James VI in favour of "the Deacon and Maisteris of the Goldsmyth Craft in Edinburgh," Jany. 3, 1586, which empowered them to search for gold and silver, and to try whether it were of the fineness required by former Acts of Parliament, and seize such as should be deficient. "That it shall not be lawful for any, except the masters of the craft,

to melt any gold or silver work unless it be first shown to them to see whether it has been stolen (the libertie of our Soveraine Lordis cunyiehous alwyis exceptit)." This gave them the entire regulation of the trade, separating them finally from all association with the "hammermen" or common smiths.

*Act and Statute of the Town Council of Edinburgh in favour of the Corporation of Goldsmyths, August 20, 1591.*

"The samin day the Provost bailles and counsell, and Adame Newtoune, *baxter*, Cudbert Cranstoun, *furrour*, William Blythman, *flescheour*, Thomas Weir, *masoun*, Robert Meid, *wobster*, William Cowts, *walker*, Thomas Brown, *bonetmaker*, of the remanent deykins of crafts being convenit in counsall anent the supplicatioun gevin in before thame be George Heriott, deykin of the goldsmythis, for himself and in name and behalff of the remannet brether of the said craft."

The tenor of these articles, which were agreed to, referred to the taking of apprentices for a term of seven years, that every master shall have served his apprenticeship, and three years over and above, to make himself more perfect therein, and have given proof to the deacon of the craft of his experience both in workmanship and knowledge of the fineness of the metals, etc.

Only those admitted by the deacon and masters were to work, melt, or break down, or sell any gold or silver work, under penalty of twenty pounds, or imprisonment.

That no goldsmith melt any work without first showing it to the deacon to see whether it was stolen, nor gild any lattoun or copper work.

By the foregoing enactments it will be seen that only three marks are referred to, namely, the goldsmith's mark, the deacon's mark, and the town mark—the first was the initials of the maker's name, the second the initials of the deacon's name, and the third the castle, indicating the city of Edinburgh—and nothing is said about a variable letter. The first mention of it we find in the Minutes of the Goldsmiths' Company is in September, 1681, when a small black letter *a* was ordered to be the letter for the ensuing year. After this the letter is ordered annually in alphabetical order, from A to Z, in cycles of twenty-five years, omitting the letter J. In many cases the letter is stamped at the top of the page with the identical punch used for the plate.

CHARTER OF INCORPORATION.

A.D. 1687. JAMES VII. This Charter, incorporating the Society of Goldsmiths of Edinburgh, dated November 10, 1687, ratifies the letters patent of James VI, of January 3, 1586, in every respect, and amplifies their power in many instances, such as granting them the privilege of an Incorporated Society, with power to acquire, purchase, possess lands, etc., enact statutes and laws for the regulation of the trade, etc.

"And because the art and science of goldsmiths, for the most part, is exercised in the City of Edinburgh, to which our subjects frequently resort, because it is the seat of our supreme parliament, and of the other supreme courts, and there are few goldsmiths in other cities; Therefore we by these presents give and grant to the said deacon and masters, full power, faculty and authority to investigate, inquire into and examine the gold or silver work, and all gems and stones set in gold or silver, or made and wrought in any other city, royal burgh, or barony, market or fair, or exposed to sale any where within our said kingdom," etc.

The Charter of 1687 did not prevent silversmiths in other towns of Scotland from manufacturing plate and placing their own marks by the side of the attesting stamps of the various towns, so placed officially by competent assayers appointed by the Edinburgh Goldsmiths' Company, and it was not imperative to have it assayed at Edinburgh, or even at Glasgow, until the Act of 1836. The sale of plate thus marked in the provincial towns was evidently legal, as the Charter did not prohibit it. Hence we find that at Glasgow, Aberdeen, Montrose, Inverness, Perth, Dundee, Stirling, St. Andrews, and other towns of less note, as Banff, Tain, Leith, etc., plate was assayed and marked although, from the imperfect knowledge of the town marks, their punches could not be identified, and they have been usually set down as foreign and sold as old silver, being consigned to the crucible.

It is with the view of appropriating these hitherto unknown marks to the places of their adoption that we give short notices of the insignia of the Royal Burghs of Scotland, for at many of these places plate continued to be marked until the Act of Parliament relating solely to Scotland, of 6 and 7 William IV (1836) expressly prohibited the sale of *newly manufactured plate* in Scotland, unless assayed and stamped at Edinburgh or Glasgow.

In our endeavours to trace these Scottish provincial marks to their source, we have to acknowledge the kind assistance of the Earl of Breadalbane, whose name will be found appended to many interesting examples.

#### MARK OF THE THISTLE INTRODUCED.

A.D. 1759. The first entry in the books of the Goldsmiths' Company of Edinburgh where THE THISTLE is noticed is in the year 1759; and after that date, for about twenty years, the minutes year by year particularly name the thistle to be used (instead of the Assay Master's initials) along with the letter for the year.

SALE OF PLATE PROHIBITED IN SCOTLAND UNLESS  
ASSAYED AND MARKED AT EDINBURGH OR  
GLASGOW.

A.D. 1836. 6 & 7 WILLIAM IV. Entitled, "An Act to fix the standard qualities of gold and silver plate in Scotland, and to provide for the assaying and marking thereof.

"Section 2. And be it enacted that on or before the 1st day of October, 1836, every goldsmith, silversmith, or plate-worker, or person carrying on any of the said trades in Scotland, and also every person who at any time after the 1st day of October, 1836, shall follow the trade of goldsmith, silversmith, or plate-worker before he shall exercise the same, shall send or deliver either to the Wardens of the Incorporation of the City of Edinburgh or to the Wardens of the Glasgow Company a written statement of his Christian and surname, place of abode, etc.

"Section 3. Every such goldsmith, silversmith, and plate-worker, or person carrying on any of the said trades in Scotland, shall first stamp or strike his mark upon all gold or silver plate (except such as are hereinafter excepted)\* which he shall make or cause to be made after the 1st October, 1836, and bring or send it to the Assay Office of the Incorporation to which he shall have delivered his name and address and mark aforesaid, together with a note of the weight, quality, etc.; and such gold plate as shall be ascertained to be not less in fineness than 22 karats of fine gold in every pound weight Troy, and such silver plate as shall be ascertained to be not less in fineness than 11 ounces and 2 pennyweights of fine silver in every pound weight Troy, shall be marked at such Assay Office as follows—that is to say, with the mark of the thistle and such a distinct variable letter, denoting the year in which such plate shall be marked, and also with the mark or marks used by the Incorporation at whose Assay Office the same shall be assayed; and such gold plate as shall be ascertained to be not less in fineness than 18 karats of fine gold in every pound weight Troy shall be marked with the figures 18 in addition to the said several marks therein before required; and such silver plate as shall not be less in fineness than 11 oz. 10 dwts. of fine silver in every pound Troy shall be marked with the figure of Britannia in addition to the several other marks hereinbefore required."

A more recent Act of 1842, 5 & 6 Vict., relating to the stamping of foreign plate, and the prohibition of its sale in the United Kingdom unless assayed and stamped at the appointed Assay Offices as being of the legal standard, under certain penalties, extends to Scotland.

The Act of 7 & 8 Vict., 1844, "Criminal Law Consolidation," does not extend to Scotland or Ireland.

\* The exemptions are the same as in England (see page 95).

The Act of 17 and 18 Vict., 1854, legalising the lower standards of 15, 12 and 9 karats, however, applies to Scotland.

The Act of 30 & 31 Vict., 1867, stating that, in addition to the usual hall marks, the letter F shall be stamped on foreign plate, as well as the sections relating to licenscs also extends to Scotland.

TOTAL OF MARKS now required to be stamped on gold and silver plate in Scotland :

### GOLD.

Standard Gold. (5 marks.)	1. Quality in karats (22 or 18). 2. The thistle for Edinburgh or the lion rampant for Glasgow. 3. Mark of the assay town, castle, or tree, fish, and bell. 4. Date-letter. 5. Maker's mark.
3 Lower Qualities. (4 marks.)	1. Mark of the assay town, castle, or tree, fish, and bell. 2. Quality marked in karats (15, 12, or 9). 3. Date-letter. 4. Maker's mark.

Although paying duty as well as the higher standards, these debased qualities are not honoured with the duty-mark of the Queen's head.

### SILVER.

Silver New Standard, 11 oz. 10 dwt. (5 marks.)	1. The standard mark of the thistle for Edinburgh, the lion rampant for Glasgow. 2. The mark of the assay town, castle, or tree, fish, and bell. 3. Date-letter. 4. Britannia. 5. Maker's mark.
Old Standard, 11. oz. 2 dwt. (4 marks.)	1. The standard mark of the thistle for Edinburgh, or lion rampant for Glasgow. 2. Mark of assay town, castle, or tree, fish, and bell. 3. Date-letter 4. Maker's mark.

The Glasgow Assay Office has used the thistle as an additional optional mark since 1914, on silver, and gold of 18 and 22 karats.

## GOLD AND SILVER PLATE DUTY, SCOTLAND.

1720. Duty on silver, 6d. per oz.  
 1758. Duty repealed and licence substituted.  
 1784. Duty on gold 8s., and silver 6d. per oz.  
 1803. " 16s. " 1s. 3d. "  
 1817. " 17s. " 1s. 6d. "  
 1890. Duty on silver plate abolished.

## LICENCES.

The licences to deal in plate are also the same as in England,  
 viz.:

For gold exceeding 2 dwts. and under 2 oz., and for silver exceeding 5 dwts. and under 30 oz., per annum . . . . .	£2 6 0
For gold 2 oz. and upwards, and silver 30 oz., and upwards . . . . . per annum	£5 15 0

## Scotland.

### EDINBURGH.

The arms of the city of Edinburgh are: *Argent, on a rock proper, a castle triple towered, embattled sable, masoned of the first and topped with three fans gules, windows and portcullis closed of the last.* The crest is: *An anchor, wreathed about with a cable, both proper.* The supporters: *Dexter; a maid richly attired, hair hanging down over her shoulders proper. Sinister; a doe also proper.* Motto, *Nisi DOMINUS FRUSTRÀ.*

#### I.—THE STANDARD MARK.

For Edinburgh—A THISTLE (after 1759); before that, the Assay Master's initials.

For gold of 22 karats, a thistle and 22.

For gold of 18 karats, a thistle and 18.

For silver of 11 oz. 2 dwt., a thistle.

The standard mark was the Deacon's initials from 1457 to 1759.  
The present mark is:



#### II.—THE HALL MARK.

For Edinburgh—A CASTLE with three towers, introduced in the fifteenth century (1457). It is referred to in the before-quoted Act, and again in 1483 and 1555; before that the Assay Master's initials.

The three towered castle now used is:



## III.—THE DATE MARK.

A LETTER OF THE ALPHABET. The custom has been to use the letters alphabetically from A to Z, omitting J, thus making a cycle of twenty-five years (with some exceptions); introduced 1681, and changed on the first Hall day in October every year, by Minute of Incorporation.

A chronological List of Edinburgh Date Letters from 1882-3 to 2082-3, has been printed by the Incorporation of Goldsmiths of Edinburgh.

The following table is arranged from the Minutes of the Goldsmiths' Company of Edinburgh, where the date letters appear noted almost every year from 1681, verified by pieces of plate bearing dates. The goldsmiths' year is from Michaelmas to Michaelmas (September 29).

Previous to 1681, when our table commences, no date-mark appears to have been used. On a piece of plate said to be of the sixteenth century, exhibited at Edinburgh in 1856, in the Museum of the Archæological Institute, we find a castle (the middle tower higher than the two others, as usual), and two other stamps of the letter E. These are, perhaps, the town mark, Assay Master's, and maker's mark. The silver mace belonging to the City of Edinburgh, and known from the town records to have been made by George Robertson in 1617, has three marks, viz., the castle, the cipher G. R., and the letter G.

The High Church plate, dated 1643, and the Newbattle Church plate, dated 1646, and several others of the same date, have only the town mark, the Assay Master's mark, and that of the maker.

## IV.—THE DUTY MARK.

The Head of the Sovereign, indicating payment of the duty. It was omitted on the debased standards of 15, 12 and 9 karats on gold, although subject to the same duty as the higher standards. It was introduced on December 1, 1784, and remained in use until April 30, 1890, when it was discontinued on the abolition of the duty.

## V.—THE MAKER'S MARK.

The maker's mark was introduced about 1457, and was formerly some device, with or without the maker's initials: afterwards the initials of his Christian and surname were used, accompanied by the Assay Master's initials only.

## THE MARK FOR FOREIGN PLATE.

The assay mark under the before-mentioned Orders in Council of 1904 and 1906 for foreign plate is for gold:

(St. Andrew's Cross.)



And for silver:



The late Assay Master, Mr. Alexander Keir, kindly gave us copies of the marks used at the Edinburgh Office, and Mr. L. D. Corson, the joint Clerk of this Assay Office, has been good enough to give us further particulars.

Our thanks are due here again to the representatives of the late Mr. W. J. Cripps, C.B., for permitting us to include some authorities given by the late Mr. J. H. Sanderson for the Tables of Edinburgh hall marks, the property in which had passed to that gentleman.

EDINBURGH ASSAY OFFICE LETTERS.

## EDINBURGH ASSAY OFFICE LETTERS.

CYCLE 1. BLACK LETTER SMALL. CHAS. II., JAS. II., WILL. & MARY, WILL. III. & ANNE.		CYCLE 2. ROMAN CAPITALS. ANNE, GEO. I. & II.		CYCLE 3. ITALIC CAPITALS. GEORGE II.		CYCLE 4. OLD ENGLISH CAPITALS. GEORGE II. & III.	
a	Charles II. 1681-2	A	1705-6	A	1730-1	A	1755-6
b	1682-3	B	1706-7	B	1731-2	B	1756-7
c	1683-4	C	1707-8	C	1732-3	C	1757-8
d	1684-5 James II.	D	1708-9	D	1733-4	D	1758-9
e	1685-6	E	1709-10	E	1734-5	E	1759-60
F	1686-7	F	1710-1	F	1735-6	F	George III. 1760-1
G	1687-8	G	1711-2	G	1736-7	G	1761-2
H	1688-9	H	1712-3	H	1737-8	H	1762-3
I	William & Mary. 1689-90	I	1713-4	I	1738-9	I	1763-4
K	1690-1	K	1714-5	K	1739-40	K	1764-5
L	1691-2	L	1715-6	L	1740-1	L	1765-6
M	1692-3	M	1716-7	M	1741-2	M	1766-7
N	1693-4	N	1717-8	N	1742-3	N	1767-8
O	1694-5 William III.	O	1718-9	O	1743-4	O	1768-9
P	1695-6	P	1719-20	P	1744-5	P	1769-70
Q	1696-7	Q	1720-1	Q	1745-6	Q	1770-1
R	1697-8	R	1721-2	R	1746-7	R	1771-2
S	1698-9	S	1722-3	S	1747-8	S	1772-3
T	1699-00	T	1723-4	T	1748-9	T	1773-4
U	1700-1	U	1724-5	U	1749-50	U	1774-5
V	1701-2	V	1725-6	V	1750-1	V	1775-6
W	Anne. 1702-3	W	1726-7 George II.	W	1751-2	W	1776-7
X	1703-4	X	1727-8	X	1752-3	X	1777-8
Y	1704-5	Y	1728-9	Y	1753-4	Y	1778-9
Z		Z	1729-30	Z	1754-5	Z	1779-80
FOUR MARKS.		FOUR MARKS.		FOUR MARKS.		FOUR MARKS.	
1. The Castle. 2. The Assay Master's Initials. 3. The Maker's Initials. 4. The Date Letter in a pointed shield.		1. The Castle. 2. The Assay Mark. 3. The Maker's Initials. 4. The Date Letter in a pointed shield.		1. The Castle. 2. The Assay Mark. 3. The Maker's Initials. 4. The Date Letter in a square shield.		1. The Castle. 2. The Thistle in 1759. 3. The Maker's Initials. 4. The Date Letter in a square shield.	

From 1700 to 1720 Britannia was added for the New Standard.

\* The standard mark of a thistle was used instead of the Assay Master's initials in 1759.

EDINBURGH ASSAY OFFICE LETTERS.

CYCLE 5. ROMAN CAPITALS. GEORGE III.		CYCLE 6. ROMAN SMALL. GEORGE III. & IV., & WILL. IV.		CYCLE 7. OLD ENGLISH CAPITALS. WILL. IV. & VICTORIA.		CYCLE 8. EGYPTIAN CAPITALS. VICTORIA.	
A	1780-1	a	1806-7	A	1832-3	A	1857-8
B	1781-2	b	1807-8	B	1833-4	B	1858-9
C	1782-3	c	1808-9	C	1834-5	C	1859-60
D	1783-4	d	1809-10	D	1835-6	D	1860-1
E*	1784-5	e	1810-1	E	1836-7	E	1861-2
F	1785-6	f	1811-2	F	Victoria.	F	1862-3
G	1786-7	g	1812-3	G	1837-8	G	1863-4
G†	1787-8	h	1813-4	H	1838-9	H	1864-5
H	1788-9	i	1814-5	I	1839-40	I	1865-6
I	1789-90	j	1815-6	J	1840-1	J	1866-7
K	1790-1	k	1816-7	K	1841-2	K	1867-8
L	1791-2	l	1817-8	L	1842-3	L	1868-9
M	1792-3	m	1818-9	M	1843-4	M	1869-70
N	1793-4	n	1819-20	N	1844-5	N	1870-1
O	1794-5	o	George IV. 1820-1	O	1845-6	O	1871-2
P	1795-6	p	1821-2	P	1846-7	P	1872-3
Q	1796-7	q	1822-3	Q	1847-8	Q	1873-4
R	1797-8	r	1823-4	R	1848-9	R	1874-5
S	1798-9	s	1824-5	S	1849-50	S	1875-6
T	1799-00	t	1825-6	T	1850-1	T	1876-7
U	1800-1	u	1826-7	U	1851-2	U	1877-8
V	1801-2	v	1827-8	V	1852-3	V	1878-9
W	1802-3	w	1828-9	W	1853-4	W	1879-80
X	1803-4	x	1829-30	X	1854-5	X	1880-1
Y	1804-5	y	William IV. 1830-1	Y	1855-6	Y	1881-2
Z	1805-6	z	1831-2	Z	1856-7	Z	
FIVE MARKS. The Castle. The Thistle. The Maker's Initials. The Date Letter in a pointed shield. The King's Head from 1784.		FIVE MARKS. 1. The Castle. 2. The Thistle. 3. The Maker's Initials. 4. The Date Letter in a square shield. 5. Sovereign's Head.		FIVE MARKS 1. The Castle. 2. The Thistle. 3. The Maker's Initials. 4. The Date Letter in a shield, concave sides. 5. Sovereign's Head.		FIVE MARKS. 1. The Castle. 2. The Thistle. 3. The Maker's Initials. 4. The Date Letter in an oval. 5. Sovereign's Head.	

In 1784 the Duty Mark of the Sovereign's Head was added.

† The G is repeated according to the Minutes.

EDINBURGH ASSAY OFFICE LETTERS.

CYCLE 9. BLACK LETTER SMALL. VICTORIA.				CYCLE 10. ROMAN CAPITALS. EDWARD VII & GEORGE V.			
	1882-3		1894-5		1906-7		1918-9
	1883-4		1895-6		1907-8		1919-20
	1884-5		1896-7		1908-9		1920-1
	1885-6		1897-8		1909-10		1921-2
	1886-7		1898-9		George V 1910-1		
	1887-8		1899-00		1911-2		
	1888-9		1900-1		1912-3		
	1889-90		Edward VII 1901-2		1913-4		
	1890-1		1902-3		1914-5		
	1891-2		1903-4		1915-6		
	1892-3		1904-5		1916-7		
	1893-4		1905-6		1917-8		
FIVE MARKS.		FOUR MARKS.		FOUR MARKS.		FOUR MARKS.	
1. The Castle. 2. The Thistle. 3. The Maker's Mark. 4. The Date Letter. 5. Sovereign's Head until 1890.		1. The Castle. 2. The Thistle. 3. The Maker's Mark. 4. The Date Letter.		1. The Castle. 2. The Thistle. 3. The Maker's Mark. 4. The Date Letter.		1. The Castle. 2. The Thistle. 3. The Maker's Mark. 4. The Date Letter.	

The preceding Table of Assay Office Letters and the following List of Plate are taken from a communication by the late Mr. J. H. Sanderson to the Society of Antiquaries of Scotland, published in Vol. IV of their "Transactions" in 1862, page 544, and plate xx, Vol. IV, and we have to acknowledge with thanks the kind permission accorded to us by the Council to reprint any portions of the paper bearing upon the subject. Our indebtedness to the late Mr. J. H. Sanderson for his valuable assistance was duly acknowledged in the preface to our first edition of 1863, which we have reprinted in this edition.

LIST OF PLATE FROM WHICH THE ANNUAL LETTERS  
HAVE BEEN TAKEN, MANY OF THEM BEARING  
DATES.

CYCLE I.

Most of the letters in this cycle are taken from the Minutes of the Goldsmiths' Corporation, in many cases from an impression of the actual punch given on the paper. Those from plate are :

- B. 1682-3. A Jug, the property of the late Lord Murray. There seems to have been another form of B. used this year, as on the Duddingston Communion Cups, dated 1682.
- E. 1685-6. Auchtermuchtie Communion Cups, "gifted by Janet Ross," bearing date 1686.
- N. 1693-4. Trinity College Communion Cups, "the gift of George Stirling," the arms of Edinburgh engraved inside, and bearing date 1693.
- R. 1697-8. A Cup at Messrs. C. R. & Son.
- S. 1698-9. Trinity College Communion Cups, a gift, arms of Edinburgh inside, and dated 1698.
- W. 1701-2. New North Kirk Communion Cups, "the gift of Mr. William Archibald," 1702.
- Y. 1703-4. New North Kirk Communion Cups, "the gift of John Cunningham of Bandales," 1704.

CYCLE II.

- C. 1707-8. Lady Yester's Communion Cups, "presented by Thomas Wilkie," 1708. Another C. New North Kirk Baptism Laver, "gifted by Mary Ereskin," 1708.
- D. 1708-9. Eddleston Communion Cups, bearing date 1709.
- H. 1712-3. A pair of Candlesticks, at Messrs. C. R. & Son.
- P. 1719-0. Punch Bowl, Royal Company of Archers, bearing date 1720.

## CYCLE III.

- B. 1731-2. Sugar Basin, Messrs. Mackay & Chisholm.
- O. 1743-4. Silver Club, the Edinburgh Golfers, bearing date 1744.
- T. 1748-9. Dinner Spoon, Mr. Munro.
- U. 1749-0. The Old Church, St. Giles's, Communion Cups, bearing date 1750.
- Y. 1753-4. Dinner Spoon, Mr. Stewart.

## CYCLE IV.

- B. 1756-7. Teapot, Messrs. Mackay & Chisholm.
- H. 1762-3. Old Chapel of Ease Communion Cups, St. Cuthbert's Parish, 1763.
- I. 1763-4. Baptismal Laver, ditto, ditto, 1763.
- M. 1766-7. Cake Basket, Messrs Mackay & Chisholm.
- N. 1767-8. Snuffer Tray, late Lord Murray.
- P. 1769-0. Sugar Basket, Messrs. Mackay & Chisholm.
- Q. 1770-1. Spoon, Captain Gordon of Cluny.
- R. 1771-2. Salt Cellar, Messrs. C. R. & Son.
- S. 1772-3. Spoon, Captain Gordon of Cluny.
- Y. 1777-8. Salver, Messrs. C. R. & Son.
- V. 1779-0. Spoon, Mr. Munro.

## CYCLE V.

- E. 1784-5. Medal, Royal Company of Archers, 1785.
- K. 1790-1. Cup, Messrs. C. R. & Son.
- L. 1791-2. Medal, Royal Company of Archers, 1792.
- R. 1797-8. Spoon, Mr. Sanderson.
- W. 1802-3. Spoon, Mrs. Aitchison.

## CYCLE VI.

- A. 1806-7. Salver, Mr. Nisbet.
- D. 1809-0 Pepper-Box, Messrs. C. R. & Son.
- E. 1810-1. Salver, Mr. Nisbet.
- G. 1812-3. Basin, ditto, 1812.
- H. 1813-4. Spoon, Mrs. Aitchison.
- L. 1817-8. Medal, Royal Company of Archers, 1818.
- T. 1825-6. Mr. Sanderson.

Cycles VII, VIII and IX require no proof.

## EXAMPLES.



George Robertson, maker of the mace of the city in 1617.—*Mr. J. H. Sanderson's Paper, Transactions of the Society of Antiquaries, Scotland*, Vol. IV, p. 543, and plate xx.



“On the Dalkeith Church plate there is no date, but it is known from the records to be older than that of Newbattle” (dated 1646).—*Ibid.*



From the plate belonging to Trinity College Church, Edinburgh, bearing date 1633.—*Ibid.* (The castle is omitted by mistake in the cut.)



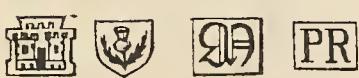
On a Quaigh, hemispherical bowl with flat projecting hollow handles, on one A C, on the other I M<sup>o</sup>L; engraved outside with full-blown roses and lilies. The initials I M<sup>o</sup>L are found as a maker on the Glasgow Sugar Castor (p. 346). Date 1713.—*Earl of Breadalbane*.



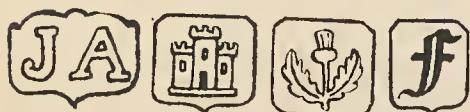
On a Table Spoon, French pattern, rat's tail. On back of spoon are four marks: (1) maker's unknown; (2) castle; (3) deacon's mark; (4) date-letter U. Date 1749.—*Earl of Breadalbane*.



On a Dessert Spoon, French pattern. The date-letter is the old English C of 1757, showing that the thistle was used in this year, as before stated. Maker unknown. Date 1757.—*Earl of Breadalbane*.



Maker's name unknown. Date 1766.—*Earl of Breadalbane*.



Spoon. Date 1837.—*J. P. Stott, Esq.*

## GLASGOW.

The arms of the city of Glasgow are: *Argent, on a mount in base vert, an oak tree proper, the stem at the base thereof surmounted by a salmon on its back also proper, with a signet ring in its mouth or; on the top of the tree a redbreast, and in the sinister fess point an ancient hand-bell, both also proper.* The crest is: *The half-length figure of St. Kentigern affrontée vested and mitred, his right hand raised in the act of benediction, and in his left a crosier, all proper.* The supporters: *Two salmon proper, each holding in its mouth a signet ring proper.* Motto, LET GLASGOW FLOURISH.

The bearings of the western metropolis are to commemorate the well-known miracle of St. Kentigern (also called St. Mungo), the patron saint of the city, with reference to the recovery in the fish's mouth of the lost ring of the frail Queen of Caidyow.

An ancient seal attached to a deed of the sixteenth century bears a full-faced head of the saint, mitred, between an ancient square bell, fish and ring on the dexter, and a bird on a tree on the sinister side, inscribed "Sigillum comune de Glasgu." (*Laing's Ancient Seals.*)

The ancient marks on plate made at Glasgow previous to the Act of 1819 were: 1. The city arms, a tree with a hand-bell on one side, and sometimes a letter G on the other, a bird on the top branch, and a fish across the trunk, holding a ring in its mouth enclosed in a very small oval escutcheon. 2. The maker's initials, frequently repeated; and 3. A date letter; but it is at present useless to attempt to assign correct dates of manufacture before 1819.

The parliamentary inquiry of 1773 did not extend to Scotland.

Glasgow was made an assay town by the 59 George III (May, 1819). The district comprised Glasgow and forty miles round, and it was directed that all plate made in the district should be assayed at that office. The peculiar mark of the company is a tree growing out of a mount, with a bell pendant on the sinister branch, and a bird on the top branch, across the trunk of the tree a salmon holding in its mouth a signet ring.

The marks used on the silver plate stamped at Glasgow are—since the Act of 1819:

1. *The Standard*, a lion rampant. The present form of which is:



2. *The Hall Mark*, being the arms of the city, a tree, fish and bell.



3. *The Thistle*, has been used as an additional optional mark on gold of eighteen and twenty-two carats, and on silver.

4. *The Maker's Mark*, viz., his initials.

5. *The Date Mark*, or variable letter, changed on July 1 in every year.

6. *The Duty Mark* of the sovereign's head. Abolished 1890.

For gold of twenty-two and eighteen carats the figures 22 or 18 are added, and for silver of the New Standard Britannia is added.

The Scottish Act of 6 and 9 Wm. IV (1836-7) in some respects extended to Glasgow, although it is generally regulated by the 59 of George III; but they have not adopted the marks prescribed by this statute of 1836, and continue those previously in use. The only difference, however, is that the lion rampant takes the place of the thistle.

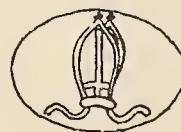
The lower gold standards of fifteen, twelve and nine carats bears the marks of .025, 15; .5, 12; and .375, 9, respectively, together with the tree, fish and bell, and the date letter.

*The Mark for Foreign Plate* under the Order in Council of 1904 was for gold :

(Bishop's Mitre.)



And for silver :



The assay mark of this office is now, by the before-mentioned Order of 1906, for foreign plate for gold :

(Double block letter F inverted.)



And for silver:



The Assay Master, Mr. D. D. Graham, has been good enough to let us have copies of the marks used at the Glasgow Assay Office.

GLASGOW ASSAY OFFICE LETTERS.

GLASGOW ASSAY OFFICE LETTERS.

CYCLE 1. ROMAN CAPITALS. GEO. III., WILL. IV. & VICT.		CYCLE 2. BLACK LETTER CAPITALS. VICTORIA.		CYCLE 3. EGYPTIAN LETTER CAPITALS. VICTORIA.	
A	1819-20	A	1845-6	A	1871-2
B	George IV.	B	1846-7	B	1872-3
C	1820-1	C	1847-8	C	1873-4
D	1821-2	D	1848-9	D	1874-5
E	1822-3	E	1849-50	E	1875-6
F	1823-4	F	1850-1	F	1876-7
G	1824-5	G	1851-2	G	1877-8
H	1825-6	H	1852-3	H	1878-9
I	1826-7	I	1853-4	I	1879-80
J	1827-8	J	1854-5	J	1880-1
K	1828-9	K	1855-6	K	1881-2
L	1829-30	L	1856-7	L	1882-3
M	William IV.	M	1857-8	M	1883-4
N	1830-1	N	1858-9	N	1884-5
O	1831-2	O	1859-60	O	1885-6
P	1832-3	P	1860-1	P	1886-7
Q	1833-4	Q	1861-2	Q	1887-8
R	1834-5	R	1862-3	R	1888-9
S	1835-6	S	1863-4	S	1889-90
T	1836-7	T	1864-5	T	1890-1
U	Victoria.	U	1865-6	U	1891-2
V	1837-8	V	1866-7	V	1892-3
W	1838-9	W	1867-8	W	1893-4
X	1839-40	X	1868-9	X	1894-5
Y	1840-1	Y	1869-70	Y	1895-6
Z	1841-2	Z	1870-1	Z	1896-7
FIVE MARKS.		FIVE MARKS.		FIVE MARKS.	
1. Lion rampant. 2. Tree, Fish and Bell. 3. Sovereign's Head. 4. Date Letter. 5. Maker's Initials.		1. Lion rampant. 2. Tree, Fish and Bell. 3. Sovereign's Head. 4. Date Letter. 5. Maker's Initials.		1. Lion rampant. 2. Tree, Fish, and Bell. 3. Sovereign's Head until 1890. 4. Date Letter. 5. Maker's Initials.	

GLASGOW ASSAY OFFICE LETTERS.

CYCLE 4.

SCRIPT CAPITALS.

VICTORIA, EDWARD VII & GEORGE V.

	1897-8	Edward VII	1902-3		1907-8		1912-3		1917-8
	1898-9		1903-4		1908-9		1913-4		1918-9
	1899-00		1904-5		1909-00		1914-5		1919-00
	1900-1		1905-6	George V	1910-1		1915-6		1920-1
	1901-2		1906-7		1911-2		1916-7		

FOUR MARKS.

1. Lion rampant.
2. Tree, Fish, and Bell.
3. Thistle.

4. Date Letter.
5. Maker's Mark.

## EXAMPLES.



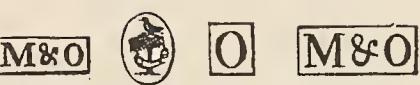
These marks are on the narrow rim of the foot of an elegant silver Tazza, chased in centre with bold leaf scrolls, bordered with engrailed lines. The work is evidently of the time of Charles II, 1670-80.—*Messrs. Hancock.*

These four stamps are found on an oval silver box, originally made to contain the wax seal appended to a diploma granted by the University. The cover is finely engraved, having in the centre the University mace and an open Bible above. On each side are represented the objects composing the coat-of-arms of Glasgow, viz., to the right a tree, with a bird perched on the top branch, to the left a hand-bell, and at the base a salmon on its back holding a signet ring in its mouth. Surmounted by the motto of the University, "Via Veritas Vita," instead of that of the city, "Let Glasgow flourish."

The usual case to contain the diploma is made of tin; but this, being of sterling silver, was probably presented to some person of great distinction.

Dated about 1700.—*In the possession of the Earl of Breadalbane.*

On a sugar castor, chased with festoons of roses. This maker's initials are also found engraved on the handle of a Quaigh of Edinburgh make of 1713.—*The Earl of Breadalbane.*



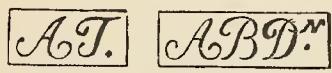
## SCOTTISH PROVINCIAL MARKS.

## ABERDEEN.

The arms of this city are: *Gules, three towers triple towered, within a double tressure flowered and counter-flowered argent.* The supporters are: *Two leopards proper.* Motto, BON ACCORD.

The town arms of three towers, triple towered, sometimes two and one, and sometimes one and two, was also used in the eighteenth century.

The Town Assay Office mark adopted at Aberdeen consisted of two or more of the letters in the word, thus the letters A B D, with a mark of contraction above, and later A B D N, as in the following example:



ABERDEEN. On a Table Spoon, handle turned up, and ridges in front of stem, elongated oval bowl, date about 1780.—*Earl of Breadalbane.*



ABERDEEN. On a small Caddy Spoon, *Circa* 1880.—*W. K. Macdonald, Esq.*

## ARBROATH.

The arms of this burgh are: *A portcullis beneath a wreath of laurel.*

These arms were used as a hall mark on the silver worked at this place.



ARBROATH. On Fork, with shell pattern. *Circa* 1880.—*W. K. Macdonald, Esq.*

## BANFF.

A matrix in the office of the Town Clerk of Banff bears an oval-shaped seal of a boar passant, "Insignia Urbis Banfiensis."—*Laing's Seals.*

The arms of the town of Banff are: *Gules, the virgin standing and holding the infant Christ.*

The mark used in this burgh varied very much, but it generally consisted of the name BANFF, or a contraction thereof.

## EXAMPLES.



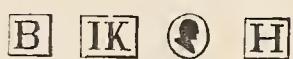
BANFF. Dessert Spoon, French pattern.  
—*Earl of Breadalbane*.



BANFF. Dessert Spoon, French pattern,  
with king's head.—*Earl of Breadal-  
bane*.



BANFF. Table Spoon. French pattern.  
—*Earl of Breadalbane*.



BANFF. Table Spoon, French pattern,  
with king's head.—*Earl of Breadalbane*.

## DUNDEE (ANGUS).

The arms are: *Azure, a pot of lilies argent*. Crest: *A lily argent*. Supporters: *Two dragons vert, tails knotted together below shield*. Motto, "DEI DONUM."

The town mark adopted by the Dundee Assay Offices is a pot with two handles containing three lilies, as shown in the following

## EXAMPLES.



DUNDEE. On a pair of Sugar Tongs, shell  
and fiddle pattern, about 1880.—*Earl of  
Breadalbane*.



DUNDEE. On a Table Spoon, oval bowl,  
rat's tail, flat stem, leaf-shaped end, date,  
*circa 1660*.—*Earl of Breadalbane*.



DUNDEE. Tea Spoon, fiddle head, last  
century.—*Earl of Breadalbane*.



DUNDEE. Small Spoon, nineteenth century.  
—*W. K. Macdonald, Esq.*

## ELGIN.

The arms of the burgh of Elgin are: *A bishop standing, holding in his dexter hand an open book, and in his sinister a bishop's crosier*.

The assay towns of Aberdeen, Inverness and Banff in the adjoining counties adopted abbreviations of their names, usually the first two or three and the last letters, thus: ABDN, INS, and BA; hence, on the same principle, Elgin used ELN.



The annexed marks are on a Table  
Spoon, with oval bowl, the end of  
the handle or stem turned upwards  
with a ridge down the centre: a  
form in use from about 1730 to  
1760.—*In the Earl of Breadalbane's  
Collection*.

## GREENOCK.

Several marks were used in this burgh. Sometimes a ship in full sail, sometimes an anchor, and sometimes a green oak. The whole of these marks are occasionally found on a single article.

The arms are: *A three-masted ship in full sail, in base on a quay, two men rolling casks, all proper.*

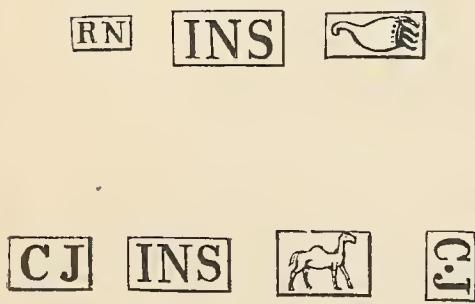
## INVERNESS.

There have been goldsmiths in this town since the middle of the seventeenth century. The mark generally used was INS, as a short form of the name of the town. A dromedary or camel, and a cornucopia, were also sometimes employed.

The arms of this royal burgh are: *Gules, on a cross Calvary the Saviour proper.* But on the seal of the burgh there appears: *A dromedary turned to the sinister.*

## EXAMPLES.

INVERNESS. On a Tea Spoon, fiddle head, date about 1820, with a cornucopia, the crest of the town of Inverness.—*Earl of Breadalbane.*



INVERNESS. The camel, one of the supporters of the city arms. On a large annular Scottish Brooch, flat, with engraved vandykes, and a cluster of fine small annulets between each. Maker's mark, and another of the same, larger, as Deacon. Attributed to Chas. Jamison, circa 1810.—*Earl of Breadalbane.*

## LEITH.

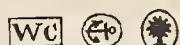
From the fact of several pieces of plate having been bought here bearing the stamp of an anchor, which indicates its position as a harbour for shipping, we are inclined to attribute this mark to Leith. The circular object with rays, which accompanies it, yet remains to be explained, but in another example here adduced it is placed by the side of the thistle the standard mark of Scotland. The crest of Edinburgh is an anchor wreathed about with a cable; but in this instance the cable is omitted.

The arms of this port are: *A two-masted galley, bearing a tabernacle containing the Virgin, seated holding the infant Christ.*

## EXAMPLES.



LEITH. Five Tea Spoons, French pattern. Eighteenth century.—*Earl of Breadalbane.*



LEITH. Tea Spoon and Tongs, French pattern. Eighteenth century.—*Earl of Breadalbane.*



LEITH. Caddy Spoon, shell shaped bowl, fiddle head, with Scottish standard mark and that of a provincial town; no duty letter, but made about 1820, judging from the fashion.—*Earl of Breadalbane.*



LEITH. A Scottish Brooch of conventional form, with circular broad band, plain surface, short pin at back with hinge and clasp; stamped behind with five marks.—*Earl of Breadalbane.*

## MONTROSE (ANGUS).

A Burgh Royal, as relative to the name, carries roses. Thus, in the Lyon Register, the arms are given as: *Argent, a double rose gules, with helmet, mantling, and wreath suitable thereto.*

The town mark, in the seventeenth and eighteenth centuries, was therefore a rose or double rose, in a shield or circle.

## PERTH.

The arms of the city of Perth (*alias St. John's Town*) so called since the Reformation are: *An eagle displayed with two heads or, surmounted on the breast with an escutcheon gules, charged with the holy Lamb, passant regardant, carrying the banner of St. Andrew, within a double tressure, flowered and counter-flowered argent, with the hackneyed motto, "PRO REGE LEGE ET GREGE."*

Goldsmiths have been established in this city from early times.

In the middle of the seventeenth century the town mark was the lamb bearing the banner of St. Andrew. Somewhat later the double-headed eagle displayed had come into use, and continued to be used until the beginning of the present century.

## EXAMPLES.



On a small quaigh, or cup with two handles, date about 1660, with these two marks only. The lamb and flag, emblem of St. John, being the arms of St. John's Town, as Perth was formerly called.—*C. A. North, Esq.*



Split head Spoon. Date *circa* 1675.—  
*J. H. Walters, Esq.*



On a set of Table Spoons, French pattern, with rat tail on back of bowl, date about 1760. Some have four marks of spread eagles only, without the shield on the breast, as used recently.—*Earl of Breadalbane.*

On a Dessert Spoon, fiddle head, date *circa* 1820. The spread eagle part of the City arms, on its breast a shield with the lamb and flag of St. John; made by Robert Kay, silversmith, at Perth, in 1815.—*Ditto.*



On a set of four Salt-Cellars, gadroon edge on three legs and claws—the seven marks arranged in a circle underneath, with the town mark in the centre, three maker's initials, and three town marks round—date *circa* 1810.—*Ditto.*



### ST. ANDREWS (FIFE).

On a matrix of a privy seal in custody of the Town Clerk of St. Andrews is a wild boar passant, secured by a rope to a rugged staff. “*Sigillum Secretu Civitatis Sancti Andree Aposti.*”

Another seal, affixed to a deed dated 1453, bears a full-length figure of a bishop holding a crosier, etc. The counter seal has a figure of St. Andrew extended on his cross. In the lower part of the seal is a wild boar passant, in front of a tree, inscribed around, “*CURSUS (APRI) REGALIS.*”—*Laing's Ancient Seals.*

The arms of this city are: *Gules, on a saltire the figure of St. Andrew, in base a wild boar passant, and tree, within belt inscribed DUM SPIRO SPERO.*

### STIRLING.

The seal is a lamb couchant on the top of a rock, inscribed with the motto, “*OPPIDUM STERLINI.*”

The ancient seal of the Corporation bears: “A bridge with a crucifix in the centre of it; men armed with bows on one side of the bridge, and men with spears on the other, and the legend, ‘*Hic Armis Bruti, Scotti stant hac cruce tuti.*’”

On the reverse, a fortalice surrounded with trees, inscribed “*Continent hoc in se nemus et castrum Strivilense.*”

“Burke’s General Armoury” gives the arms of the town, as at present used: *Azure, on a mount, a castle triple towered without windows argent, masoned sable, the gate closed gules, surrounded by four oak sprigs disposed in orle of the second, the interstices of the field being semée of stars of six points each of the last, and motto as above.*

The only mark found on silver that can be assigned to this town is a castle triple towered in irregular shield.

STIRLING. On an oblong Tobacco-Box engraved on the cover with two coats of arms surmounted by a ducal coronet. The town mark is a castle, triple towered, as described above, having beneath the letter S to distinguish it from a similar mark at Edinburgh. The maker’s (?) mark, a mermaid and star, and his initials G B.—*Earl of Breadalbane.*



#### TAIN (ROSS-SHIRE).

**[AS]** **[TAIN]** **(S)** TAIN. On a pair of Toddy Ladles, date about 1800.—*Earl of Breadalbane.*

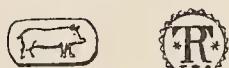
#### UNCERTAIN SCOTTISH MARKS.



UNKNOWN. These three stamps are on the inside of a silver lid of a shell Snuff-Box. Date about 1800.—*In the possession of the Earl of Breadalbane.*



UNKNOWN. On a fiddle head Toddy Ladle, provincial mark of some town in Scotland. Made *circa* 1810. Representing an otter or badger on a wheat ear (?) and the letters I. & G. H.—*Earl of Breadalbane.*



UNKNOWN. On a seal top Spoon, of English or Scottish make, of the seventeenth century, the baluster end well finished. The monogram inside the bowl, the animal on the back of the stem. Letters on the bottom, W.S. — *Lady Du Cane.*  
1624.



UNCERTAIN. (Query Edinburgh.) These four marks are on the bottom of a Mug with one scroll handle, broad mouth, repoussé pyriform ornament round the lower part. The small mark is that of the maker, the other two those of the Deacon, probably the same silversmith. Date about 1680.—*Messrs. Mackay & Chisholm.*

## Freeland.

### DUBLIN.

#### CHARTER OF INCORPORATION.

The Goldsmiths' Company of Dublin has the exclusive management of the assaying and marking of wrought gold and silver plate in Ireland.

The harp, and subsequently, A.D. 1638, the harp crowned, was the original hall or district mark for all Irish manufactured plate assayed in Dublin and found to be standard, and was used long previous to the charter granted by Charles I, December 22, in the year 1638, in the thirteenth year of his reign, to the Corporation of Goldsmiths of Dublin, Ireland. This charter adopted for Ireland the standards then in use in England, viz—22 karats for gold, and 11 oz. 2 dwts. for silver. “The harp crowned now appointed by his Majesty” has been continued in use ever since, in pursuance of a clause contained in that charter, and also by the Act 23 & 24 Geo. III, c. 23, s. 3 (1784).

The Journals of the Goldsmiths' Company from 1637 until the present time are still in existence, and a complete list of the Masters and Wardens of the Company from that date until 1800 has been printed by Mr. H. F. Berry, M.A., together with the list of Apprentices from 1653 to 1752.

A date mark was used in Dublin from a very early period, as it appears to have been in use previous to the year 1638.

#### STANDARDS.—LEGAL PUNCHES.

A.D. 1729. 3 GEORGE II. The Irish Parliament enacted that all articles of gold and silver should be assayed at Dublin by the Assay Master appointed by the Company of Goldsmiths, the standard of gold being fixed at 22 karats and silver at 11 oz. 2 dwts., and ordered that the articles should be marked with the marks then used, viz., *the harp crowned, a date-letter, and the maker's initials.*

## DUTY IMPOSED AND MARK OF HIBERNIA.

A.D. 1730. The figure of HIBERNIA was used by order of the Commissioners of Excise in the year 1730, when a duty was first imposed, to denote the payment of the same, viz., sixpence per ounce on manufactures of gold and silver plate, which has been used ever since on every standard of Irish plate.

## REDUCED STANDARDS OF GOLD.—NEW GENEVA.

A.D. 1783-4. 23 & 24 GEORGE III, c. 23. In this year a Company of Geneva Watchmakers came to Ireland, and commenced an establishment near Waterford, and the place or locality of this establishment was called NEW GENEVA. An Assay Office and a Deputy Assay Master or Assayer were granted to them at that place. This Act came into operation on June 1, 1784, and repeals so much of the 3rd of Geo. II as respects the assaying of gold, or regulating the manufacture, assaying, or exchange or sale of gold, or the duty on any manufacture of gold in Ireland. The watch manufactory at New Geneva was discontinued about 1790, having only lasted six years.

The only standard of gold allowed by the Act 3rd George II was that of 22 karats fine; this was altered by the above Act, whereby three standards are provided of 22, 20 and 18 karats fine respectively. These standards were authorised to facilitate and encourage the manufacture of gold and silver wares and watch-cases, etc., in Ireland, and especially at New Geneva.

This establishment and Assay Office did not continue to work over five or six years, and with this exception the Assay Office in Dublin has been and is the only one in Ireland, and has power and jurisdiction in all parts of Ireland.

By the 11th section of this Act it is enacted, "That on and after the 1st June, 1784, every person making, or causing to be made, any manufactures of gold, are to enter an impression of his or her *new* marks or punches made as aforesaid, with his or her name and place of abode, in either of the said Assay Offices, upon paying the sum of five shillings to the Assayer or Wardens, who are hereby required to make, on a plate of pewter or copper, impressions of such marks or punches; and also entries of such marks or punches, with the names and places of abode of the owners thereof, in a book or books to be carefully kept for that purpose, if such owners be resident in Dublin or at New Geneva. And that no person or persons shall be entitled to have any manufactures of gold made, or caused to be made by him or her, assayed or stamped at either of the said Assay Offices, until after same have been stamped by the maker, and until after such impression and entry have been made at such office of the mark or punch of said person or persons, which denotes the particular standard of such manufactures of gold; and that no manufacture of gold shall be assayed or stamped at the said Assay Offices, if marked with any other mark or punch but such as is duly

entered; and that no manufacture of gold shall be assayed or stamped at such Assay Offices unless such gold work be marked with the mark which denotes the true standard of same."

#### DUBLIN ASSAY OFFICE MARKS.

1638 to 1729. 3 *marks*: harp crowned, date letter, and maker's mark.

1806 to 1807. 4 *marks*: harp, date letter, Hibernia, and maker's initials.

1807 to 1882. 5 *marks*: harp, date letter, Hibernia, sovereign's head for duty, and the maker's initials.

TOTAL OF MARKS now required to be stamped on gold and silver plate in Ireland :

#### GOLD.

Standard 1st, 22 karats (6 marks).	{ 1. Quality in karats (22). 2. Harp crowned. 3. Hibernia (Dublin assay mark, first used 1730). 4. Date-letter. 5. Duty-mark (first used in 1807). 6. Maker's mark.
Standard 2nd, 20 karats, (6 marks).	{ 1. Quality in karats (20). 2. Plume of three feathers. 3. Hibernia. 4. Date-letter. 5. Duty-mark. 6. Maker's mark.
Standard 3rd, 18 karats (6 marks).	{ 1. Quality in karats (18). 2. Unicorn's head. 3. Hibernia. 4. Date-letter. 5. Duty-mark, sovereign's head. 6. Maker's mark.
3 Lower Standards (4 marks).	{ 1. Quality, karats and thousandths in one stamp. 2. Hibernia. 3. Date-letter. 4. Maker's mark.

#### SILVER.

Old Standard, 11 oz. 2 dwts. (5 marks).	{ 1. Harp crowned. 2. Hibernia. 3. Date-letter. 4. Duty-mark. Discontinued 1890. 5. Maker's mark.
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*No New Standard silver is marked in Ireland.*

## FOREIGN PLATE ASSAYED AND MARKED.

A.D. 1842. 5 & 6 VICTORIA, c. 47, ss. 59, 60. The several Assay Offices in the United Kingdom of Great Britain and Ireland are directed and empowered to assay and mark foreign manufactured gold and silver plate; and also to assay and mark, at any of the said Assay Offices, gold and silver plate manufactured in any part of the said United Kingdom of Great Britain and Ireland.

Previous to the passing of this Act, each of the Assay Offices had power only to assay and mark gold and silver plate manufactured within their own districts.

*N.B.*—The mark punch of the resident shopkeeper, or importer of plate, is required to be registered, in respect of assaying and marking foreign plate, or plate manufactured out of the district of the Assay Office that it is sent to be assayed at; but the maker's marks are not required unless he is resident in the city or town or district of the assay.

The variable letter of the year is the date-mark, and is impressed on all manufactured gold and silver plate that is stamped at the Assay Office in Dublin, in accordance with the practice of the Goldsmiths' Hall in London; but the letter, and also the character of the letter, used in Dublin in each year is not the same as is used in London in each corresponding year.

## REDUCED STANDARDS OF GOLD.

A.D. 1854. 17 & 18 VICTORIA. It was enacted that from and after December 22, 1854, three lower standards for gold wares were allowed in addition to the standards of 22, 20 and 18 karats, fixed by the Act 23 & 24 Geo. III (1784). The figures 15, 12 and 9, and thousandths parts to be stamped denoting the true quality of the same. The marks of the harp crowned and the sovereign's head are omitted, although subject to the same duty as the higher standards.

There are *six legal* standards for gold in Ireland and only *one* for silver.

## DRAWBACK.

A.D. 1866. 29 & 30 VICTORIA, c. 64. An Act to amend the laws relating to the Inland Revenue. Section 15 provides for allowing drawback on plate made in Great Britain exported from Ireland, and on Irish plate exported from Great Britain.

## GOLD AND SILVER PLATE DUTY.

The duties were first imposed in 1730 at 6d. per ounce both on gold and silver. The rates were doubled in 1807 by the Act of

47 Geo. III (Sess. I), c. 18, which was repealed by Statute Law Revision Act, 1872 (No. 2).

The receipt of the duties was committed to the Excise Department, until by the Act of 6 Geo. IV, c. 118, it was transferred to the Department of Stamps.

1807. 47 Geo. III, Sess. 2, c. 15. "An Act to provide for the regulating and securing the Collection of the Duty on Gold and Silver Plate wrought or manufactured in Ireland."

This Act is still in force, except Sects. 1, 2 and 12, repealed by Statute Law Revision Act, 1872 (No. 2).

Sects. 3 and 4 relate to the assaying and marking by the Assay Master, etc.

Sect. 5 provides for a written note to be delivered of certain particulars, and of the weight of every parcel of gold or silver, and for payment of the duty.

Sect. 6. As to accounting for the duty.

Sect. 7. Allowance of one-sixth of duty on goods sent to be assayed in a rough state.

Sect. 8. As to filing of notes and accounts of duties to be kept in books.

Sect. 9 provides for books being lodged by Assay Master with Goldsmiths' Company, and for inspection of such books.

Sect. 10. As to payment of the duties.

Sect. 11. As to any Deputy Assay Masters in the country paying the duty and accounting.

Sects. 13 to 17. Penalties for various offences and mode of recovery.

1842. 5 & 6 Vict., c. 82. "An Act to assimilate the Stamp Duties in Great Britain and Ireland, and to make Regulations for collecting and managing the same until the Tenth day of October, 1845." (Partly repealed by 8 & 9 Vict., c. 76, s. 1, and 33 & 34 Vict., c. 99.)

Sect. 1. Repeal of duties on gold and silver plate granted by 47 Geo. III, s. 1, c. 18.

Sect. 2. Duties on gold and silver plate to be the same as by 53 Geo. III, c. 185.

#### PLATE DEALERS' LICENCES IN IRELAND.

From 1785 to 1804 were £1 per annum.

In 1805-6, £2 per annum.

In 1807, in the City of Dublin and in any city or town sending one or more members to Parliament, £5. In any other part of Ireland, £2.

In 1812 it was raised to 5 and 2 guineas.

In 1842. Act 5 & 6 Vict. The licences were the same as in England, viz., for 2 dwts. and under 2 oz. of gold and under 30 oz. of silver, £2 6s.; above that quantity, £5 15s.

The maker's marks were in use, and were also registered, at the time of the passing of this Act and for many years previously, in accordance with other Acts of Parliament and the practice of the London Hall. The manufacturers were required to stamp and register their mark punches in the Assay Office in Dublin, previous to the year 1694, and this practice has been continued to the present time.

These three standards of 22, 20 and 18 karats, directed by this Act, were continued by another Act, subsequently passed, namely, the 47 Geo. III, sess. 2, c. 15, s. 3, August 10, 1807, and are still in use.

By the same Act, c. 23, s. 29 (Ireland), no refiner may sell gold without alloy, or less fine than with one grain per ounce.

#### KING'S HEAD DUTY-MARK.—DUTY INCREASED.

A.D. 1807. 47 GEORGE III, sess. 2, c. 15, s. 3 (Ireland). The marks for silver in Ireland, do not seem to be determined by the Statute, but were those which were in use in 1807, or as settled by the Commissioners of Taxes.

By Section 6 of this Act, the stamp of the King's head, or head of the reigning sovereign, was now for the first time added to the others to denote payment of the duty, but no notice was taken of the former mark of Hibernia, and both marks were used. The duty was raised to one shilling per ounce on gold and silver plate. (The duty on silver plate abolished 1890.)

By the same Act, sect. 15, both buyer and seller are liable to a penalty for plate without the required marks.

#### STANDARD OF SILVER IMPROVED.

A.D. 1825. 6 GEORGE IV, c. 118. A small Roman letter e is found for the date towards the end of this year, succeeding the capital letter E. This was done in compliance with the order of the Commissioners of Stamps, to denote the transfer of the duty from the Commissioners and Collectors of Excise to the Commissioners of Stamps; and also to mark the change of the standard of silver made in Ireland at that time, by having to adopt the practice of the London Hall in marking silver plate, at an allowance of only one pennyweight and a half below the standard—this was also by order of the Commissioners of Stamps, and according to the 47 Geo. III, sess. 2, c. 15. Previous to this order, Irish manufactured silver plate used to be marked in Dublin, at some periods, as standard, at an allowance of from two and a half to three and a half pennyweight worse than the standard; consequently Irish sterling, manufactured previous to that date, was inferior to English sterling, and to the Irish sterling subsequently manufactured.

The standard, as ordered by the Act of 1784.

*For Dublin.*—Gold of 22 karats; a harp crowned and the numerals 22.

Gold of 20 karats; a plume of three feathers and 20.

Gold of 18 karats; a unicorn's head and 18.

Silver of 11 oz. 2 dwt.; a harp crowned.

Three Lower Standards, under the Act 17 & 18 Vict., c. 96, 1854.

*For Dublin.*—*On these the mark of the standard proper (a harp crowned) is omitted, and although subject to the same duty, the mark of the Sovereign's head was also withheld, but Hibernia is used as a hall-mark.*

Gold of 15 karats; a stamp of 15.625 (thousandths).

Gold of 12 karats; a stamp of 12.500        "

Gold of 9 karats; a stamp of 9.375        "

*For New Geneva.*—Gold of 22 karats; a harp crowned with a bar across the strings and 22.

Gold of 20 karats; a plume of two feathers and 20.

Gold of 18 karats; a unicorn's head with collar on the neck and 18.

## I.—THE STANDARD MARK.

The harp now used is placed in an upright oblong, with the corners cut off:



## II.—THE HALL MARK.

*For Dublin.*—A figure of HIBERNIA, used since 1730, on gold or silver of every standard.

The figure of Hibernia is also now placed in a similar outline:



## III.—THE DUTY MARK.

The SOVEREIGN'S HEAD, first used in 1807 to denote the payment of duty on silver and on the higher standards of gold of 22, 20 and 18 karats; but not on the lower gold of 15, 12 and 9 karats, although paying the same duty. Discontinued on silver in 1890.

## IV.—THE MAKER'S MARK.

Formerly some device, with or without the initials of the goldsmith; later the initials of his Christian and surname.

## V.—THE DATE MARK.

The time appointed for the letter to be changed, and the new punches put in commission, is May 29 or 30 in every year; but this date has not been strictly adhered to, the changes having been made at various later periods in some years.

From 1638, the year in which the Communion flagon was given by Moses Hill to Trinity College, Dublin, the fact is clearly established, confirmed also by the Charter granted by Charles I on December 22, 1638, that a Roman letter for that year was adopted, commencing with A. No other examples between 1638 and 1679 have come under our notice, but in the latter year we have a chalice with the Old English **B**, followed in 1680 by the tankard preserved in the Merchant Taylors' Company, bearing an Old English **G**. Following the order of the alphabet, plate was doubtless stamped down to 1686, finishing with **J**.

The unsettled state of Ireland during the next six years will account for the cessation of work at the Dublin Assay Office. In 1693 the letter **K** (next in succession) was adopted, and continued alphabetically down to **R** in 1700. At this time the Act of William III, in 1700, reappointing the provincial offices for adopting the new or Britannia standard, and making it imperative on all the provincial offices to discontinue the *old*, may have operated in Dublin, where the *new* standard was never made, so that a few years may have elapsed before work was resumed. It appears, from no examples having been discovered during this period, that in 1710 the Hall recommenced stamping old standard plate with the letter **S**, next in succession (the top of the shield being escalloped), down to **Z** in 1717, thus completing the Old English alphabet.

In 1718 a new alphabet was commenced, and as we have met with two court-hand letters A and C, whilst Mr. W. J. Cripps ("Old English Plate," edition 1878, page 419) gives a letter B in the same hand (although no authority is quoted in his list of specimens), we have adopted his suggestion, which is probably correct, viz., that they represented the years 1718, 1719 and 1720.

In 1721 Old English letters were used, and continued with uninterrupted succession (omitting J) from A to Z, in all twenty-five letters. In 1746 Roman capitals commence, and we have to acknowledge with thanks the permission of the representatives of the late Mr. Cripps to introduce his arrangement of Roman capitals from 1771 to 1820. It seems unaccountable and contrary to the practice of every other Assay Office to repeat the same character of letter in four successive cycles—the custom has always been to vary the style of alphabet in succession; but at Dublin we have Roman capitals from 1746 to 1845, just a century, the only variations in the hall marks being the introduction of the king's head duty-mark in 1807, and apparently a distinctive form of shield, which, however, was not strictly adhered to throughout each cycle. The arrangement of the tables is still unsatisfactory, and it is to be hoped the promised assistance of the Royal Irish Academy will enable us to clear up the existing discrepancies. Mr. Thomas Ryves Metcalf more than twenty years ago furnished us with extracts from the local Acts of Parliament and extracts from the Minutes of the Goldsmiths' Company recording the Assay Office letters and dates; but he could not do more than give us Roman capitals without any variation of type, hence the present uncertainty, and I am compelled to add, the incompleteness of our Dublin Tables.

We frequently meet on silver plate of the seventeenth century the stamp **STERLING** and the punch of the maker's initials;

sometimes in two lines, thus **STER**  
**LING** or **Ster**  
**ling**

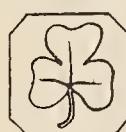
These marks are attributed by Irish silversmiths and collectors to Cork, at which city there was no Government Assay Office; but in conjunction with that of the maker, it was considered a sufficient guarantee in the South of Ireland, without the trouble and expense of sending all the plate to Dublin to be hall marked.

The Dublin Goldsmiths' Company may appoint assayers for any part of Ireland.

#### THE ASSAY MARK FOR FOREIGN PLATE.

The assay mark under the Order in Council of 1904 for foreign plate was for gold:

(Shamrock.)



And for silver:



The assay mark of this office was altered as follows, by the before-mentioned Order of 1906, and is now for foreign plate for gold :

(Boujet.)



And for silver :



Mr. S. W. Le Bass, the late Assay Master of the Goldsmiths' Company, kindly gave us valuable information for previous editions of this work, and Mr. A. Le Bas, the present Assay Master of the Company, has most courteously given us copies of the present marks used at Dublin.

DUBLIN ASSAY OFFICE LETTERS.

DUBLIN ASSAY OFFICE LETTERS.

DUBLIN ASSAY OFFICE LETTERS.

CYCLE 9. ROMAN CAPITALS.		CYCLE 10. ROMAN SMALL.		CYCLE 11. ROMAN CAPITALS.	
GEO. IV., WILL. IV. & VICT.		VICTORIA.		VICTORIA.	
A	1821-2	a	1846-7	A	1871-2
B	1822-3	b	1847-8	B	1872-3
C	1823-4	c	1848-9	C	1873-4
D	1824-5	d	1849-50	D	1874-5
E	1825-6	e	1850-1	E	1875-6
F	1826-7	f	1851-2	F	1876-7
G	1827-8	g	1852-3	G	1877-8
H	1828-9	h	1853-4	H	1878-9
I	1829-30	i	1854-5	I	1879-80
K	1830-1	k	1855-6	K	1880-1
L	William IV. 1831-2	l	1856-7	L	1881-2
M	1832-3	m	1857-8	M	1882-3
N	1833-4	n	1858-9	N	1883-4
O	1834-5	o	1859-60	O	1884-5
P	1835-6	p	1860-1	P	1885-6
Q	1836-7	q	1861-2	Q	1886-7
R	1837-8	r	1862-3	R	1887-8
S	Victoria. 1838-9	s	1863-4	S	1888-9
T	1839-40	t	1864-5	T	1889-90
U	1840-1	u	1865-6	U	1890-1
V	1841-2	v	1866-7	V	1891-2
W	1842-3	w	1867-8	W	1892-3
X	1843-4	x	1868-9	X	1893-4
Y	1844-5	y	1869-70	Y	1894-5
Z	1845-6	z	1870-1	Z	1895-6

FIVE MARKS.

1. Harp crowned, Plume, or Unicorn.
2. Maker's Mark.
3. Date Letter.
4. Hibernia.
5. Sovereign's Head.

FIVE MARKS.

1. Harp crowned, Plume, or Unicorn.
2. Maker's Mark.
3. Date Letter.
4. Hibernia.
5. Queen's Head.

FIVE MARKS.

1. Harp crowned, Plume, or Unicorn.
2. Maker's Mark.
3. Date Letter.
4. Hibernia.
5. Queen's Head, until 1890

DUBLIN ASSAY OFFICE LETTERS.

CYCLE 12. BLACK LETTER CAPITALS.			CYCLE 13.				
VICTORIA, EDWARD VII. & GEORGE V.						GEORGE V.	
	1896-7		1905-6		1914-5		1916-7
	1897-8		1906-7		1915-6		1917-8
	1898-9		1907-8				1918-9
	1899-00		1908-9				1919-20
	1900-1		1909-10				1920-1
	Edward VII 1901-2		George V. 1910-1				
	1902-3		1911-2				
	1903-4		1912-3				
	1904-5		1913-4				

FOUR MARKS.

1. Harp crowned, Plume, or Unicorn.  
2. Maker's Mark.

3. Date Letter.  
4. Hibernia.

## EXAMPLES.



Two Tankards presented in 1680 to the Guild of St. John. Date 1680-1. — *Merchant Taylors' Company*. And a Box with scroll feet.—*Dublin Exhibition*.



Piece of Plate. Date 1725-6.—  
*Messrs. Hancock*.



Mace, dated 1728. The top embossed with the royal arms.—  
*Messrs. Hancock*.



Two-handled Cup. Date 1739-0.  
—*Messrs. Hancock*.



Silver gilt Sugar Sifter. Date 1785-6.—*J. H. Walter, Esq.*



Spoon. Date 1803-4.—*J. P. Stott, Esq.*

## Chronological List of Specimens of Irish Plate.

DATE.	MAKER.	ARTICLE.
1638-9	V B	Communion Flagon; given by Moses Hill in 1638.— <i>Trinity Coll., Dublin.</i>
1679-0	E S	Chalice, with IHS engraved.— <i>Messrs. Waterhouse.</i>
1680-1	A G	Great Tankards.— <i>Merchant Taylors' Company, London.</i>
1680-1	I S	Box, with scroll feet.— <i>T. G. Willes Sandford, Esq.</i>
1682-3	I S	Tazza Bowl.— <i>Mrs. Bischoffsheim.</i>
1693-4	<i>G B</i>	(mon.) Octagonal Casket, with Chinese Figures.— <i>T. G. Willes Sandford, Esq.</i>
„	„	Cup; given in 1696.— <i>Mansion House, Dublin.</i>
„	„	Cup, ex dono Duncombe.— <i>Trinity Coll., Dublin.</i>
1694-5	<i>G V</i>	Cup and Cover.— <i>Sir Jno. Esmonde.</i>
1695-6	D K	Monteith and Coronal.— <i>Earl of Charlemont.</i>
„	<i>B</i>	Flagon, dated 1700.— <i>Trinity Coll., Dublin.</i>
1696-7	D K	A Cup exhibited in the <i>Dublin Exhibition.</i>
1697-8	<i>p k</i>	A Cup exhibited in the <i>Dublin Exhibition.</i>
„	„	Pair of Taper Candlesticks, with Law's name, <sup>1786</sup> <sub>1825</sub> stamped subsequently.— <i>Dublin Exhibition.</i>

DATE.	MAKER.	ARTICLE.
1699-0	D K	Punch Bowl, "Plunket," 1702.— <i>Trinity Coll., Dublin.</i>
1700-1	<i>G B</i>	(mon.) A piece exhibited at the <i>Dublin Exhibition.</i>
1710-1	<i>G W</i>	Two-handled Cup.— <i>Sir Jno. Esmonde.</i>
"	"	Cup, "Pattens"; given 1705.— <i>Trinity Coll., Dublin.</i>
1714-5	"	Tazza Bowl.— <i>Mrs. Bischoffsheim.</i>
1715-6	"	Tazza Bowl.— <i>Mrs. Bischoffsheim.</i>
1716-7	"	Cup with two handles.— <i>Messrs. Hancock.</i>
1717-8	D K	Two-handled Cup.— <i>Messrs. Hancock.</i>
1718-9	<i>G B</i>	Corporation Mace.— <i>Dublin.</i>
"	M W	(mon.) Basin.— <i>Mr. Jos. Johnson, Dublin.</i>
"	L O	(lion rampant between letters) Cup.— <i>Messrs. Hancock.</i>
1720-1	<i>R K</i>	Bowl Plate, fluted, scalloped edge.— <i>Dublin Exhibition.</i>
1724-5	—	Two-handled Cup.— <i>Lord John Butler.</i>
1725-6	I H	(letters crowned) Alms Dish; given in 1725 to <i>St. Michan's, Dublin.</i>
"	T S	(letters crowned) Bowl Plate.— <i>Mrs. Bischoffsheim.</i>
1726-7	<i>G B</i>	Chalice and Paten; given in 1725 by Mrs. Dorothy Ormsby of Rookewood to <i>Athleage Church.</i>
1727-8	W A	Two-handled Cup.— <i>Hon. Eric Barrington.</i>
"	<i>W C</i>	Two-handled Cup.— <i>Messrs. Hancock.</i>
"	R G	Piece of Plate.— <i>Messrs. Hancock.</i>
1728-9	W W	Mace, dated 1728.— <i>Goldsmiths' Company, London.</i>
"	T W	Mace, dated 1728, top embossed with royal arms.— <i>Messrs. Hancock.</i>
1729-0	illeg.	Sugar Basin, repoussé flowers.— <i>Earl of Breadalbane.</i>
1730-1	<i>G B</i>	Cup and Cover; the gift of W. Duncombe.— <i>Trinity Coll., Dublin.</i>
1731-2	D K	Pair of Tazze.— <i>Earl of Breadalbane.</i>

DATE.	MAKER.	ARTICLE.
1736-7	I W	Pair of Square Waiters.— <i>Earl of Breadalbane.</i>
”	R G	Plate, won by “Cheshire Tom,” Mullingar Races, in 1737.— <i>Sir C. Domville.</i>
”	R G	Three Table Spoons and a Mug.— <i>Messrs. Waterhouse.</i>
1739-0	A G	Two-handled Cup.— <i>Messrs. Hancock.</i>
”	—	Cup; presented by P. Routledge in 1741 to <i>H. Blake.</i>
1743-4	L E T	Gilt Plateau; given by Dr. Gilbert to <i>Trinity Coll., Dublin.</i>
1748	W W	Six Spoons, leaf-shaped ends.— <i>Sir Jno. Esmonde.</i>
1750	M W	Five two-handled Cups, in sizes, with festoons.— <i>Sir Jno. Esmonde.</i>
1754	C S	Gravy Spoon with curved end.— <i>Messrs. Waterhouse.</i>
1755	R W	Soup Ladle, scroll end, fluted bowl.— <i>Sir Jno. Esmonde.</i>
1757	T J	Sugar Basin, on three feet.— <i>Sir Jno. Esmonde.</i>
1759	—	Table Spoons.— <i>Messrs. Waterhouse.</i>
1762	C S	Two-handled Cup, chased with scrolls.— <i>C. M. Longfield, Esq.</i>
”	”	Soup Ladle.— <i>Sir Jno. Esmonde.</i>
1769	I C	Epergne.— <i>Dublin Exhibition.</i>
”	C T	Two-handled Cup.— <i>C. M. Longfield, Esq.</i>
1770	R B	Large silver Cruet Frame, with branches and fourteen bottles.— <i>Mr. Harris, of Dublin.</i>
”	W W	Six Spoons.— <i>Sir Jno. Esmonde.</i>
1778	—	Plate, with Hibernia.— <i>Dublin Exhibition.</i>
1785-6	I O	Silver gilt Sugar Sifter.— <i>J. H. Walter, Esq.</i>
”	M W	Sugar Basin.— <i>Rev. T. Staniforth.</i>
1790	—	Cup, with Hibernia.— <i>Dublin Exhibition.</i>
1792	—	Cup.— <i>Dublin Exhibition.</i>
1793	—	Cup; presented in 1799.— <i>Lady Loftus.</i>
1803	W W	Spoon. Date 1803.— <i>J. P. Stott, Esq.</i>
1817	I ' L B	Sugar Bowl, Cover and Stand, and Waiter, made by I. Le Bas.— <i>Sir Jno. Esmonde.</i>

DATE.	MAKER.	ARTICLE.
1824	E P	Teapot, chased with flowers, made by E. Power.— <i>Sir Jno. Esmonde.</i>
1825	„	Bread Basket, chased with flowers.— <i>Sir Jno. Esmonde.</i>
1830	—	Mount of a Bog Oak Cup, presented to King William IV.— <i>H.M. the King.</i>
1832	G B	Two-handled Cup, made by G. Bryden.— <i>Sir Jno. Esmonde.</i>
1837	R S	Waiter; presented in 1837, made by R. Sayer.— <i>Sir Jno. Esmonde.</i>
1864	S L ' B	Trowel, presented to <i>Sir Jno. Esmonde.</i>

*N.B.*—The dates in the first column are placed according to the arrangement of date letters in the late Mr. W. J. Cripps's tables ("Old English Plate," pp. 419-21), which that gentleman gave us permission to adopt in the following list.



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